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At the Theatres.

The Big Burlesque company, as Mr. Rice calls it, appeared at the Bijou on last Thursday night and made a big hit with Adonis. The audience found abundant food for laughter and stamped the performance as an emphatic success, which verdict has been sustained by the other assemblages that have since witnessed it. Unquestionably the entertainment is the most amusing of any of the kind we have seen. It is not because William Gill's text is clever so much as the very funny antics of Henry Dixey and several of his colt leagues that the piece goes with an incessant roar of merriment from first to last.

The burlesque concerns Adonis, a statue that is gifted with life by the goddess Artea, at the urgent prayer of the fair sculptor, Talmea. The latter and her patroness, an antique and amorous Duchess, are both in love with Adonis, as, indeed, are all the women, old and young, who fall beneath the spell of his physical attractions. Adonis perversely falls in love with Rosetta, a village maiden. He endeavors to escape from his female persecutors by adopting a variety of disguises. But the attempt is unsuccessful, and rather than prolong mortal existence he gladly accepts the alternative of returning to marble, mounts his pedestal and becomes a statue once more. All sorts of diverting absurdities are introduced in the unfolding of this story, and the license of the burlesque writer and actor is employed to the greatest possible extent. There is an abundance of popular music, garnered from any number of favorite comic operas, and some pretty girls lend attractiveness to the affair.

Mr. Dixey is the first and foremost in all the fun-making. He is the life and spirit of the whole show. There has been a disposition to belittle this comedian's work because he has sprung rapidly to the front, but the fact cannot be denied that he is the most comical genius on the boards. He dances marvellously; he is a clever mimic; his humor is quaint and infectious. His style can scarcely be classified or compared to that of any other actor, for it is *sui generis*. Nothing funnier can be imagined than his facial and bodily contortions when the statue is brought to life in the first act, and his song, "The Susceptible Statute," must be heard to be appreciated. In the last act Mr. Dixey shows remarkable versatility in mimicking Henry Irving and assuming a variety of widely varying characters. He is refined and graceful, with all his relaxative nonsense. Next in point of merit comes Amelia Somerville, who developed unexpected originality in the portraiture of Rosetta, a simple country maid, with awkward gesticulations and a jerky utterance. Herbert Gresham played the Marquis de Baccarat a shit at the "polished villain" of modern melodrama, in true burlesque spirit. George Howard's sustained imitation of Coulduck as Dunstan Kirke was capital. Lillie Grubb, as Talmea, and Victorine Gerard, as Astrea, were pretty at least, if not vocally efficient. Jennie Reiffarth acted the erotic old Duchess with a good deal of vim. Quartets of girls, dressed as the chorus in The Merry War, Olivette, Queen's Lace Handkerchief and Orpheus, sang selections from those operas, and the Tigers from The Merry Duchess were successfully introduced.

Adonis combines rampant fun and bright beauty. It has caught on unquestionably. The management expect that it will run for three months at the Bijou.

* * *

Lynwood, produced at the Union Square Monday night, is another name for Belmont's Bride, which was played by Marie Prescott at the Twenty-third Street Theatre last season. At that time it was a slump, and, although somewhat altered and improved, it is a slump under its new title. Mr. Tillotson's story is laid in the South during the war. Lucille Carlyle, the heroine, is loved by two officers, one belonging to the Union army and the other to the Confederate forces. The former, who is the embodiment of virtue, is thought guilty of a murder committed by the latter, who is villainy personified; and as the victim is Lucille's brother, an opportunity for some dramatic situations is afforded. But Mr. Tillotson handles his subject badly. He beats around the bush whenever there is a chance for effective treatment, and the result is a disappointing and emasculated production.

The piece was very well acted. Miss Granger invested the character of Lucille with a good deal of power, and appeared to make an impression upon the spectators. Eben Plympton gave a strong performance of Victor, the Federal officer, and was the recipient of applause. B. T. Ringgold, as the officer on the other side, Dudley Middleton, the deep-dyed villain, was also commendable. Rachel Booth played Guy Carlyle with much vivacity. The play was nicely staged.

* * *

Daff's Girl, described as a "New England four-act comedy-drama," introduced Lizzie May Ulmer as a star on Monday evening at the Fourteenth Street Theater. The piece is by E. J. Swartz, a Philadelphia newspaper man, who has contributed two or three plays to the boards during the past few years. Mr. Swartz is painstaking and persevering, but we don't believe he will ever write a successful drama. Daff's Girl most assuredly is not composed of the elements which would make it popular. It is not particularly original; its situations are weak, and its dialogue is rather puerile. The scenes are laid at Newport and Nantasket Beach. Malvina Hoskins is Daff's Girl, and she is the means of saving the old gentleman from the knowledge of his son's disgrace, besides doing several other things consonant with her character as heroine of the story. Miss Ulmer played the part very well, giving sprightliness to the comedy scenes, and pathos to those requiring serious treatment. The audience voted her to be a clever little actress and called her before the curtain a couple of times. George Boniface made a hit as Biles, an eccentric inventor. Leslie Allen was excellent as old Hoskins, and the minor parts were satisfactorily handled. The scenery was new, the last set, a view of the beach by moonlight, being decidedly picturesque.

Daff's Girl will hold the boards until Monday, when Madame Janauschek produces her new play by Harry Meredith, called My Life at this theatre.

* * *

Nobody's Claim was acted before a turbulent audience at the Third Avenue Theatre on Monday evening. The actors were unmercifully guyed and three small boys were taken in charge by the police at the close of the performance to vindicate metropolitan law and order. It must be confessed that the treatment the exhibition received was not altogether unjust, for the play—if it may be dignified by that name—is a mass of stupid sensational clap-trap. The one redeeming feature of the performance was the musical specialty introduced by John Dyllyn and Frank Lawton in the second act. The leading parts were acted by J. J. Dowling and Sadie Hasson.

Manager Rankin has adopted popular prices at the Third Avenue Theatre. During the season his patrons will enjoy the privilege of seeing some of the principal attractions at exceedingly low rates of admission. Next Monday Storm-Beaten will be played.

* * *

Roland Reed played to a good-sized audience in Cheek at the People's Theatre on Monday. His portrayal of the nervy central figure of Mr. Marsden's comedy is so well and favorably known to our readers that additional commendation is unnecessary. Suffice it to say that Mr. Reed has lost none of his *sang-froid* and that his personation of Dick Smythe is as breezily impudent as ever. The people in attendance enjoyed themselves heartily, finding an inexhaustible store of fun in the star's acting. The company gave adequate assistance and the whole performance passed off smoothly. The scene picturing Madison Square by electric light was greeted with the usual symptoms of delight. Mr. Reed's engagement, if the weather does not remain unfavorable, promises to be a profitable one.

* * *

The weather has been so damaging to the atrical business all over the city that the success or non-success of a new piece can scarcely be gauged with accuracy. It may be the temperature that has caused the wretched receipts of Called Back, but in our humble opinion the beggarly business is solely due to the weakness of the drama, which we pointed out in detail last week. The performance continues to drag wearily and it does not excite the slightest enthusiasm or applause. Mr. Mantell's disappointing acting is the subject of general remark, and those who have seen the piece find little in the representation to praise except the admirable work of Mr. Ferguson and Miss Milward. The management announce that the time of Called Back at the Fifth Avenue has been extended from six to eight weeks. But this, we are inclined to believe, is only a ruse to counteract the unfavorable opinion which has gained currency in regard to the attraction. The play represents a large outlay. An effort will be made to force the metropolitan run, even at considerable pecuniary loss, in order to brighten provincial prospects. Viewed from any standpoint, Called Back is a bad bargain, and the best thing the Madison Square folks can do is to put it on the shelf dedicated to failures. There is no good in trying to compel the public to accept something which is more than it can swallow.

* * *

Dreams at Tony Pastor's, in common with everything else, has suffered from the heat. But Manager Sanger says his business has been remarkable considering the universal drawback. He is confident that the old success will come out all right again. Jacques Kruger's antics as the Photographer are very funny, and the entertainment contains many other enjoyable features.

* * *

A snap, silently tethered by the Kiralfys and pretentiously dubbed "Moore and Holmes' Royal British Burlesque and Specialty company," afflicted a gathering at the New Park, Monday night, with a queer affair, entitled Corsican Brothers and Company; or, What London Laughs At. London must be easily amused if there be any foundation for the sub-title, but in point of fact we seriously doubt that such a show as this royal old patty given would be tolerated for an instant in the British metropolis. The members of the troupe are for the most part second-rate music-hall performers and their entertainment is excessively stupid. The piece has neither wit nor worth, and the specialties are of the rankest description. The audience were at first mystified and afterward stupefied by the mass of silly rubbish with which they were unexpectedly deluged. The performance reflects no credit upon the Kiralfys, and they acted wisely in withholding their names from it. The succeeding attraction at the Park will be Madame Janauch, who is to appear here for the first time in English. During her engagement she will be seen in several emotional and standard plays.

* * *

Investigation is an unqualified success at the Comique. The comedy is as full of fun as a egg is full of meat, and with its catchy original music and skilful corps of comedians, headed by those princes of mirth, Messrs. Harrigan and Hart, it is destined to make a long and prosperous run.

* * *

The 150th performance of May Blossom drew quite a large house to the Madison Square Theatre. Elegant photographic souvenirs commemorating the event were given to those present. Miss Cayvan has returned to the cast—she was missed during her brief absence—and the company continue to present the play meritoriously.

* * *

A good deal of money has been dropped at the Star Theatre the past week. Sieba is an expensive production, with its great crowd of dancers, actors and auxiliaries, and unless the receipts are above the average a heavy deficit results. The spectacle is gorgeous, but its brilliant features will not entice crowds to come and see it.

* * *

The Seven Ravens at Niblo's seem to have caught the popular fancy. The theatre is one of the coolest in town, and the garden adjoining the auditorium is a convenient and airy place to smoke a cigarette between the acts. Poole and Gilmore propose to keep the piece on for some weeks to come.

The Musical Mirror.

Madame Boniface was produced for the first time here Monday night at Wallack's before a large audience which contained many foreigners. The piece—which is a musical comedy rather than an opera bouffe—failed to excite much interest. Some of the music is pretty, but none of it can compare in point of originality or melodiousness with the recent successful compositions of Audran and Lecocq. The book is mildly amusing. It would perhaps seem slow were it not admirably handled by the bright actors of Mr. Grau's company. Actors is the word which describes them, for from Théo down to the men and women of the chorus they are miserable vocalists.

The argument, like nearly all of its class, treats of marital infelicities resulting from absurd complications and mistakes. It is related thus: Madame Boniface, the wife of a confectioner, serves behind the counter, and attracts among other customers Count Annibal, who falls in love with her. Her husband, detecting this infatuation, is so worried by it that he makes blunders in the manufacture of his candies, giving them the wrong essences and burning them so that the customers bring them back daily and demand the return of their money. This loss is compensated for by the Count, who gives extravagant orders for confectionery as an excuse to visit the shop. Annibal's uncle, Vieille-Breche, a retired army officer, being anxious to marry him off, brings to Paris his young ward, Isabelle, fresh from a convent, determined that the wedding shall take place right away. Boniface is preparing to send his wife away secretly to Orleans to reside a while with her uncle to get her away from the influence of Annibal, when the latter's uncle, hunting for his nephew's new residence, arrives and leaves the young girl in the candy shop in charge of Boniface. They are followed to Paris by a young artist, Fridolin, who, while restoring the paintings on the ceiling of the convent chapel, has seen Isabelle at her prayers and has fallen in love with her. Isabelle is locked in a room back of the shop, but through a window sees the antics of her intended with the mistress of the candy-shop, and forms the resolution of going to Annibal's house with Boniface when he goes to deliver the purchased candy, in order that she may learn something of the life of the man she is to marry. When the carriage comes to take Madame Boniface away the Count bribes the coachman and, taking his place, drives off with her. In the second act, a party invited to dine with Annibal is assembled in his house, when he appears in the coachman's dress and lets them into the secret that he has abducted a lady. He has driven Madame Boniface about Paris for an hour to make her believe she has gone a long journey, and brings up at his residence, which is across the square from the candy shop. His [illegible] is interrupted by the arrival successively of Isabelle, disguised in Madame Boniface's clothes and pretending to be the candy man's servant, and Vieille-Breche and Boniface carrying his trunk. Annibal enlists the latter in a scheme to get the uncle to leave, but it fails, and Boniface discovers his wife in the Count's apartments. In the third act, Madame Boniface, escaping from the Count's house, returns to her shop to find that Boniface has determined to leave her. Fridolin has eloped with Isabelle, but the carriage breaking down on the way the pair take refuge at the candy shop and seek advice from Madame Boniface, who promises to befriend them. Her husband, in disguise, pretends to carry her a message from Boniface, and she, detecting him, plays on his jealousy. The Count seeks her, and a letter which she has sent him is delivered by the servant in the presence of the husband, who seizes and reads it. In it the wife forbids the lover to see her again, and her husband, satisfied of her faithfulness, takes her to his heart, while Isabelle and Fridolin gain the consent of the old soldier, Vieille-Breche.

Madame Théo, as Madame Boniface, acted with much spirit, but sang execrably. Her voice is worn threadbare and it is scarcely audible. Nevertheless, she is a clever soubrette and her sprightly efforts put considerable go into the performance. The lady was warmly greeted on her first entrance, and she was liberally bellowered by her friends. Since she was last seen in this city she has become decidedly buxom. Her face, in consequence of this rotundity, has lost its capacity for delicate expression; And when she moves she waddles. Mezieres in Boniface has a role after his own heart. He assumed the insane jealousy of the husband with comical effect. Fridolin was nicely acted by M. Guy, but M. Gailliard, who appeared as the gallivanting Count, proved to be such a stick and a vocal nonentity. Duplan's Vielle-Breche was excellent, and Mlle. Nordali made a rather pleasing effect as Isabelle although her dress in the first act is anachronistic. The chorus was large, but by no means strong musically. The female detachment is not distinguished, collectively or individually, by grace or good looks, and there is poignant grief among the dudes in consequence.

Madame Boniface will be followed by a number of opera bouffes wherein Théo has acquired reputation.

* * *

The last roof-garden concert of the season was given at the Casino on Sunday night. Next Sunday the entertainments in the auditorium will be resumed, when Théo and other members of the Grau company will be heard. The Little Duke, by the way, goes smoothly along, giving pleasure to large numbers of people.

Professional Doings.

—Elsie Grey has left the Ellani company.

—Frederick Percy will be Lotta's stage manager.

—Ad. Neuendorff has been engaged by the Kiralfys.

—Albert Warren is in J. Newton Gotthold's company.

—Charles Burke has made a hit as Ambigu in D. A. M.

—A play called Tripiets was lately offered to C. B. Bishop.

—Fred Burgess will be again in advance of his brother Neil.

—Lizzie Evans is successful with her revised version of Fogg's Ferry.

—E. G. Spangler goes with Maggie Mitchell's company this season.

—Belle Inglehart has been engaged for the Bijou Opera House company.

—Modjeska returns early in [illegible] to start on the Frohmans' management.

—Hattie Delaro, sister of Elma, goes with Rice's Surprise Party in Pop.

—J. P. Emis starts out next week in advance of Rice's Surprise Party.

—John Dickson will manage La Charbonniere for Brooks and Dickson.

—Donald Robertson has been engaged by Steele Mackaye for the Lyceum.

—Fanny Reeves (Mrs. McDowell) is with the Madison Square this season.

—Leonora Bradley will play Diana in Robson and Crane's new play, Cherubs.

—Thomas Canary has gone to the Catskill Mountains to be absent two weeks.

—Mary Shaw and Mary Mahlern will be members of the Janisch company.

—Leonard Grover is travelling with Harry and Fay and looking after All Crazy.

—I. H. Gouge is again in the business department of the Union Square Theatre.

—N. L. Burnham goes with the Surprise Party, playing his old part of Charley Page.

—Fellman, the bass, has abandoned minstrelsy and joined the operatic profession.

—A. A. Stewart, of the Stenbridge Printing Company, left for Europe on Friday last.

—Joseph Brooks leaves for Chicago on Sunday to attend to McCullough's business.

—William Penner, an English actor, arrived in New York last week. He can't return.

—Charles Fechman will leave town in two weeks for a tour of ten weeks in the provinces.

—The Frohmans have dropped all interest in Orpheus and Eurydice except the booking of time.

—Jennie Reeves, playing in Adonis, is a sister of Lillie Grubb, the Baltimore soubrette.

—Romaine Rye B company leaves for Montreal on Thursday. It numbers twenty-eight people.

—Marion Mordaunt will shortly join a Shook and Collier's Western Lights of London company.

—The Madison Square management are about to organize two road companies of Called Back.

—Ferguson, a new play by J. H. Runnion, will be produced later in the season by John T. Raymond.

—R. E. Stevens is attending to the management of Minnie Maddern during the absence of Legrand White.

—McKee Rankin is releasing some of his company, as business does not warrant him continuing his season.

—W. J. Ferguson, according to Gustave Frohman, has been engaged for the season by the Madison Square Theatre.

—J. J. Ruddy, late of the Fifth Avenue, and formerly of Booth's Theatre, is to be treasurer of the McCullough company.

—Carrie Godfrey did not join the cast of Adonis until Monday night, as she was not perfect in the part of Artea.

—Preparations have been going on for four months at the Boston Museum for Edwin Booth's revivals this season.

—William Calder is doing a good business at the Grand Theatre, Islington, London, with Bartley Campbell's White Slave.

—When withdrawn from the Fifth Avenue, Called Back goes to Chicago with the original cast, opening at Haverly's Theatre.

—Wallack's company will play at the Grand Opera House, People's and Sinn's Brooklyn Park Theatre upon its return East.

—Kate Castleton began her Western tour in All at Sea on Monday. She writes a friend that she will come East in the Spring.

—E. J. O'Mahoney has joined the Carrington Opera company. He will not be known by his Italian *nom de theatre* of Omani.

—Woodson Morse has changed the title of his new musical comedy to Three Men; or, Hot Water. It was originally Three Hats.

—Agnes Halbeck was engaged on Thursday to play Sister Anne in Bluebeard. She left with the company for Chicago the same night.

—In the part of Bluebeard Carl Rankin, son of the Judge of that name, made a hit in Chicago. He thus breaks the fetters of minstrelsy.

—The advertising of John T. Raymond this season will form a large item in the expense account. For Congress will be played exclusively.

—The amount of damages which W. W. Kelly sues W. J. Ferguson for is $25,000. This would cripple Ferguson's salary for a few weeks.

—L. H. Lethcourt and Annie Robe, the former at present appearing in Called Back in London, have been engaged by Lester Wallack.

—David Belasco thinks that the new play at the Madison Square will be presented about the end of October. The Square will venture upon but one—only one—road May Blossom.

—The Cosmopolitan will probably be under the management of Fred. Ruliman, instead of Joseph Hart. If Mr. Ruliman gets it he will give good vaudeville and burlesque entertainments.

—William Harris will take The Dead Heart on the road, opening at Richmond, Va., on Oct. 13. Lewis Morrison, John Jack, Annie Firmin and Emma Marble have joined the company.

—Edward Cleary, late of Modjeska's company, will shortly leave the stage, as he intends becoming a sculptor. He will only play in New York this season, devoting most of his time to studying his art.

—Josie Hall, Norma Wills, Ronnie Sherwood, Ella Emerson, Blanche Sherwood, William Tuttle, John Gilbert, Andrew Metager and Theodore Dillaway are engaged by Tompkins and Hill for Zanita.

—John L. Cannon is back again at the Comique, this time as treasurer. He resigned at the time William Harrigan, Sr., left, but his business ability is so useful that Edward Harrigan re-engaged him.

—A. J. Sumner informed a Mirror reporter yesterday that he intends opening the Comedy Theatre on Monday with a children's opera company, headed by La Petite Marguerite and Linda da Costa, having secured the permit from the Mayor. The Society for the Prevention of Cruelty to Children intended arresting Sumner on Monday, but dropped the prosecution upon the production of the permit.

London News and Gossip.

LONDON, August 30.

Turn the hand-glass from the box office in Drury Lane Theatre and you will see therein a reflection of No. 20 Russel street, where Lamb once rented rooms, to the south-side of this lodged Dorus, erstwhile an actor, but eventually a bookseller, and living over his shop, keeping the room back of it for a parlor for himself and his pretty clever little wife. In this musty-fusty parlor Boswell was first presented to Johnson. Here resorted Warburton and Goldsmith and Reynolds, Beauclerc and Bennett Langton. What child does not revel in the prospect of being taken at Christmas to Drury Lane to see the pantomime, for "Old Drury" is there visible home of pantomime. Over 200 years ago was built the first Drury Lane Theatre on the spot of which this is the exact site. The acting company under Thomas Killigrew, were called the King's servants," and were granted a patent 1660 by the merry Charles II. Here when the first rebuilt theatre was in its pristine glory Garrick took forma' leave of the stage the self-same year, 1776, of our virtual birth as an American nation. In 1788 John Kemble, uncle of the present Fanny Kemble Butler, became proprietor. Again, in 1794, the theatre for the third time was rebuilt, and Mrs. Siddons christened it "The Wilderness." After many vicissitudes the house was built as at present, and in 1812 was opened with a prologue from Lord Byron. This historical theatre has been the scene of the debut of "Nell Gwynn-," Brutus Booth, Mrs. Siddons, John L. Kemble, Harriet Mellon (Duchess of St. Albans), Edmund Kean, and here Macready bade farewell to the stage in 1851. This theatre was sometimes called the "Covent Garden Theatre," and Mr. George Rignold, a few days prior to his sailing for Australia, clipped the following pathetic little sketch from his elaborate theatrical scrap-book, and presented it to me as a bit of Drury Lane lore:

MACKLIN AT EIGHTY-NINE.—Jan. 10, 1781. This evening it was given out that Mr. Macklin was to appear in the character of Shylock at Covent Garden Theatre. The house was crowded in every part; and his performance exhibited a wonderful share of spirit and vigor, considering his advanced age, till the second act, when, evinces of some few defects, he, with much modesty, addressed the audience nearly in the following words: "Ladies and Gentlemen—Within these very few hours I have been seized with a terror of mind I never in my life felt before. It has totally destroyed my corporal as well as mental faculties. I must, therefore, request your patience this night—a request which an old man of 89 years of age may hope is not unreasonable. Should it be granted, you may depend this will be the last night unless my health shall be entirely re-established, of my ever appearing before you in so ridiculous a situation." This affecting address from an old favorite of the town, met with an enthusiastic reception, which seemed to give new life to his drooping spirits. He soon recovered, and the play went on with applause to the end.

After this let no youngster despair in consequence of stage fright. In this city of dramatic and other traditions, I trust I may at Drury Lane be pardoned for waxing garrulous, and so I come down to the present. Mr. Augustus Harris, called in chaff "Gussie dear," by the dudes, has released Drury Lane, and Thursday, Sept. 11, makes his re-entree as the hero of The World in his original creation of Harry Huntingford, while Arthur Ducre does Sir Clement Huntingford. The theatre is being thoroughly renovated and newly decorated. The largest order for Japanese paper ever given for a theatre has been issued by Mr. Harris, and there are three contractors doing the theatre up in crimson velvet and leaf-gold. "Gussie" is the London theatrical P. T. Barnum of a truth. He never does things by halves. Under his management Drury is a success. "There is nothing so successful as success," and the box-office is the best critic after all; which reminds me of a true story. Some one asked Theodore Moss his opinion of a recent star, and he replied, "great artist, the best in the country." "In what role do you prefer him, Mr. Moss?" "Don't know, never saw him." "Never saw him, yet you pronounce him such a Great artist!" On this the laconic Moss gave vent to a smile that was "childlike and bland" and produced a copy of the box office returns for a week of the aforesaid star's sojourn, and they were the heaviest records of the season's business at the theatre. Mr. Harris has theatres and companies galore, and his next pantomime will engage the services of about 400 characters to be all on the stage together, and he calculates each dress for the pageant scene will cost £20, or $100.

A short time since, Mr. F. W. Daniels bequeathed to the London Corporation some valuable miniature portraits of Lydia Foote, Countess of Harrington, Signora Grisi, Charles John Kean, when a lad, Edmund Kean as Bertram, all recently admirably hung in the Guildhall Library. I wonder to whom I shall one day bequeath my own fine engraving of Lydia Foote, also of Lady Martin ("Helen Faucit"), taken in the costume of Pauline in the Lady of Lyons, with her autograph signature, Edinburgh, 1847. I think of Lady Martin, because Sir Theodore Martin, her lord, recently made a small growl in the Pall Mall Gazette regarding the annoyance of the horses, going a short cut, through Sloane Square to the Heatheries, instead of their regular route, and thus disturbing the swell denizens of the Square. But alas! for Sir Theodore, the law permits horses to go by any route they elect in emergencies. Of course, Sir Theodore is out of town, but he thus continues himself everybody's friend in charity to the stay-at-homes, and he even goes so far as to intimate that Lady Martin's ill-health when she was in town was greatly aggravated by these tiresome public conveyances. That is right; most courtly husband, don't you allow Helen to be disturbed. It seems comical, however, in view of the fact that she was once an actress and that to this day in despite of the clever Celia Logan to the contrary actors are classed as "vagabonds" in English law codes. But Sir Theodore will have none of it whether or no his fair spouse was ever a "vagabone entirely," as Conn Boucicault would say. And speaking of Conn I have in my album an excellent photograph of him with his clever bit of verse written over his name for me especially:

"We live in sordid eating times,
Where failure is the worst of crimes.
While all the virtues we profess
Are centered in one word—'success.'"

Give our glass a little dusting on your dainty silk pockethandkerchief, Mr. Editor, and see what it reflects all the way from Islington. As I live! Sadlers Wells Theatre has been so smartly cleansed, redecorated and upholstered under the able direction of Mr. Charles Warr, of Drayton Park, Holloway, that I scarcely know the time-honored Thespian temple—the oldest theatre in all London town. Here once smirked and frolicked the Grimaldis; here the Bateman's sunk good money. Some rude iconoclast dared of late to suggest its being torn down, but the suggestion was instantly crushed. Lindsay, or "Lin Harris," as he is better known, made a great hit at Sadler's Wells as Limber Jim, in The Danites, which play had a great run, the Prince of Wales coming to see it. Lin with his chum, Burke Hendy, the banker, called about London "Out Boys," live sumptuously in bachelor quarters in Piccadilly, entertaining at choice luncheons and suppers, scores of bright men and women of the best of London's artist's and literary bohemians. Managers offer Lin Harris engagements to again tread the boards. But a couple of years since, by the death of a near relative, Lindsay secured a handsome competency, so he no more acts, save occasionally at a swell amateur club of Belgravia, of which Mrs. John T. Raymond (Miss Marie Gordon) is the ruling spirit. By the way, the handsome, clever dame grows more charming every day, and is rapidly earning the title of the Queen of that indescribable society where literature, art and elegant leisure most do congregate.

We are to have a surfeit of comic opera the coming season. By the way, the Associated Press critic makes the startling assertion that Princess Ida was a failure, and closed the Savoy earlier than usual. This is surely, Mr. Critic, on your part, remarked in a purely Pickwickian sense, for, in, pointed fact, the Savoy closed at its usual time, the end of the regular season, and Princess Ida did excellent business. More than that, it re-opens the Savoy season. Pardon my flat contradiction, which I make "most politely."

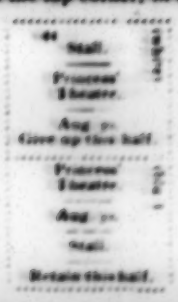
Harrington Baily took a benefit this week at the Wednesday Gaiety morning performance. The word "matinee," by the way, is rather out of date. The play was a new drama, called Faith, or Eddication and Rights; but I fear it is too melancholy in its effort at liveliness to make a run beyond this "one consecutive performance." However, Mr. Baily, who is much respected and a deserving gentleman gained financially by his benefit, his friends liberally coming to the theatre and filling the box office coffers.

Mr. F. W. Broughton's new comedietta, Written in Sand, scored a success at the Olympic. This author has a future in dramatic literature on the London stage. The play was admirably acted by that sterling actor, Mr. H. H. Vincent, ably seconded by Laurence Cautley, and Misses Edith Jordan and A. Montague. By the way, nine months' management has not discouraged Madame Annie Conover, the lessee of the well-known Olympic playhouse. She is so plucky every one wishes her better success the coming year.

As touching Needles and Pins of Augustin Daly's company, witty Barry Whitefod, editor of the *Sportsman*, thus discourses: "It is the dramatic midsummer race. The running was excellent, all the competitors keeping pretty much together. Terriss is the steward of the course; Daly the starter. Mr. Gilbert wins by a nose; James Lewis is an excellent second; Ada Rehan and John Drew good thirds evenly." Like all that Barry Whitefod says, this is "much in little." I am led to question why Daly did not follow the customs of this country by playing an opening farce? The result of its omission was a constant straggling in, late of the better class of theatre-goers, who will not hurry over their late dinners. Miss Dreher looks five-and-twenty years younger than the part she plays. She looks also enough like Lady Monckton to be her sister. She is pretty and lady-like, and has an exquisite figure and graceful stage walk. Miss May Irwin made a very decided hit in presenting a new creation to the English stage in the way of a "Western girl" in service. She is arch and amusing. I hear that several managers would like to capture Mrs. Gilbert, John Drew, Jim Lewis, and that excellent actor, Charlie Leclercq. Keep your weather eye open, Mr. Manager Daly. Good actors seem to drift to England, and American dramatic ranks are strangely thinning. I saw Mr. Price at the exchange yesterday anxiously hunting a leading support for Fanny Davenport Fedora's coming tour. Yet I fancy there are plenty of good actors to be had in America. Where is that sterling actor, Mr. Richard Dillon, most charming Fedora! Miss Davenport reminds me to speak of Olivia, a character she once well played. Miss Terry is to do it on Mr. Irving's return to the Lyceum after his coming American tour, Mr. Irving doing the Vicar. This gentleman will act Jingle in America.

Please turn the glass toward the Hotel Continental at the bottom of Regent street. There is a select supper going on after the last night of the present too brief London season. Irving is host, and is being called the great theatrical host. He is at the top of the table, Bram Stoker at the bottom. Sandwiched between as guests, Beatty Kingston of the *Telegraph* staff, and also a play adapter, Edward Ledger, the drolly-witty A. J. Vanderpool of the New York bar, Justin McCarty, M. P. and novelist, with his son, also an M. P., and looking like a younger brother; Joseph Hatton, Daniel Bixby, Hugh Conway of Called Back; Thomas Thorn, the admirable old American favorite of Henry the Fifth days, and others of Our Boys company. The Continental boasts a capital cuisine at all times. Mr. Irving gives an elaborate dinner at the same place Sept. 14. I saw Irving's Bells and have been nervous over hearing the sound of bells of all sorts ever since. What a grandly realistic stage picture. A physician confided to me that the death scene, from solely a medical standpoint, is marvelously correct in detail. In all deaths from acute insanity, which the death in The Bells is supposed to typify, mental agony at the last hour gives place to physical terror. Hence when Mr. Irving clutches, in imagination, the rope he conceives to be at his neck, he fulfils the medical idea of sudden physical terror sweeping long-standing mental terror aside. The Bells was preceded by The Captain of the Watch, said by an old New York theatre-goer and critic to excel, in Mr. Terries' hands, Mr. Lester Wallack's efforts in his palmy days. Miss Payne is a delightful actress as well. Mr. Alexander, the recent St. James favorite, is coming to the front, so is Charles Brookfield, a young man who plays old men wonderfully at the Haymarket, down the street.

Pardon me a moment, there is a bit of pasteboard which has fluttered down on our hand-glass. It is slipped inside a tiny envelope, on which is written: "With Mr. Wilson Barrett's compliments." What is this inside, a railway ticket? Nothing of the sort; it is a tiny stall ticket for Claudian and Retribution this evening. The top half is white, an inch wide, with the number at the top corner, in this wise



The whole ticket is only about two inches and a half long the lower half being blue. This half you slip easily on your glove, and, as has been the custom, being burdened with a bulky document like a legal parchment, which you don't know what to do with all the evening. This unique bit of a pasteboard ticket is Mr. Wilson Barrett's own invention and a capital theatrical innovation. You see, Mr. Wilson Barrett, like our own Mackaye with his theatre chairs, is in his deft way an inventor. But hark! some one speaks Coleridge's lines as my tag this week. Wrap them around the small hand-mirror:

Poor Chatterton! farewell! of darkest hues
This chaplet cast I on thy unshaped tomb;
But dare no longer on the sad theme muse,
Lest kindred woes persuade a hundred dooms.

A. W.

Professional Doings.

—Phil Kirby has gone with the Strategista.

—Isaac Levy goes with W. J. Florence and wife.

—Fred Stinson left for San Francisco on Saturday.

—Mrs. Charles Lord is engaged for the Ristori company.

—It is proposed to erect an amateur theatre in Philadelphia.

—Carlo Torriani has joined the Tourists as musical director.

—Mestayer's Tourists opened in Montreal on Monday night.

bury's Troubadours, and also Josie Langley and Fred. Bowman.

—Janauschek will play three characters in her new drama, Life.

—Charlotte Thompson's Western tour has been fairly successful.

—Tony Pastor's company opens for a week in Brooklyn on Oct. 6.

—M. L. Berry has become business manager of Mattie Vickers.

—Marie Greenwood has been engaged for he Emma Abbott company.

—The Shadows of a Great City opened in Toledo on Monday night.

—W. B. Johns has been engaged for Salsbury's Troubadours.

—The Pavements of Paris opened in Omaha Monday night to a $950 house.

—Kate and Nellie Howard have joined Agnes Wallace-Villa's company.

—Horace Vinton and his wife, May Wilkes, have signed with Rose Eytinge.

—I. J. Beaudrias has been re-engaged by Miles and Barton for the Bijou.

—Rizori will play for two weeks at the Star Theatre, beginning Dec. 22.

—Fred. Wren's play, Distrust, opens for two weeks in Chicago on Sunday night.

—Frankie Thropp, one of the Thropp children, goes with John McCullough.

—W. D. Howells' new play will follow May Blossom at the Madison Square.

—Charles J. Ball is engaged for leading juvenile in Fortescue's Well-Fed-Dora.

—Louise Manfred has cast her fortunes with the Winston-Bell-Pyke Opera company.

—The Artists' Daughter is now in rehearsal by the Union Square Theatre company.

—Abbie Carrington has Montegrifo, Lencioni and Pauline Soli for her company.

—W. H. Wallis has been engaged for Monte Cristo. He was a one-time Lotta favorite.

—Among the artists already engaged for the New Lyceum Theatre is Arthur H. Forrest.

—The Villas are playing in Newark this week. Their next stand will be Williamsburg.

—Florence Gerard, Eric Bayley and Rowland Buckstone arrived from England last week.

—Irving's next American tour will open in Boston. He has cancelled his return date to that city.

—Pace's Opera House at Danville, Va., has been improved during the Summer. It now seats 800.

—Billy Birch is determined to re-enter the minstrel ranks. He is gathering together a company.

—W. H. Strickland has joined a Shook and Collier Storm-Beaten company as business manager.

—The Affable Comedy company is the latest Chicago organization engaging artists in New York.

—Frank Elmore, a well-known English baritone, arrived from England by the *Republic* on Thursday last.

—Alice Maynard, recently of the Jalma company, is in the city. She is disengaged; her line is utility.

—The title of W. H. Gillette's new play is The Fisherman's Child. Gustave Frohman will shortly produce it.

—Boucicault is engaged revising all his dramatic works from his earliest success. They will fill ten volumes.

—Howard P. Taylor has orders at present from no less than nine actresses for plays after the style of Caprice, and has accepted one commission. The play is not yet completed, although he has christened it The Butterfly.

—Constantine Sternberg goes with Jules Levy on his concert tour. Sternberg was with Mme Hauk last season.

—N. C. Goodwin's company will meet for rehearsal at the Park Theatre, Boston, on Thursday, Sept. 25, at 11 A. M.

—Duff's Opera company is rehearsing at Daly's Theatre. They open in Philadelphia on Sept. 29 for four weeks.

—Hartley Campbell's new play, Paquita, was performed in London on August 26—to secure the English copyright.

—Emanuel Lederer will manage Ivchik. He was Edwin Booth's stage manager during the tragedian's German tour.

—Anna Theresa Berger, the cornet soloist, is the musical attraction at the Cincinnati Industrial Exposition this week.

—Joseph Arthur is already engaged upon a scheme for popularizing the Third Avenue Theatre. He is an energetic man.

—Harry Davenport is in the city. He will begin with the Bijou company at St. Louis on the 25th, as Pluto in Orpheus and Eurydice.

—It is rumored that Fred. Maeder and Lillian Billings, members of the Hanlons' support, will be wedded during this or coming month.

—Charles Kemp, late of the Bijou and Cosmopolitan Theatres, has been engaged as advertising agent and head usher at the Comedy.

—Harry Sargent has interested himself in the boy tragedian, Walker Whiteside, and a date is being arranged for him at a city theatre.

—Hallen and Hart, the variety stars, put a company on the road in November, opening in New York. They have engaged Kelly and Ryan.

—Harry Disey has a new topical song, "Called Back," which he will shortly introduce. Of late he has been getting points from Mantell.

—Charles L. Schroder will be Stetson's lieutenant at the Fifth Avenue Theatre. Maze Edwards will have charge of the Monte Cristo company.

—Last night Forrest Robinson took Walden Ramsay's place in the cast of May Blossom. The latter has been in ill-health for some time, and will now take a vacation.

—Robert Fraser leaves for San Francisco on Saturday to look after the Frohman interest in Called Back. It is to be played there by the Ellsler-Lee-Weston company.

—Scott Marble's play, A Wonderful Book, written for Manager Havlin of Cincinnati, has not developed into the success hoped for it, and has been temporarily shelved.

—W. W. Kelly is acting as press agent for the Eden Musee. On Monday next at this establishment Sitting Bull and some of his Indians will be put on exhibition.

—Esmeralda, under George L. Stanosthal's management, will be played by amateurs at the Lexington Avenue Opera House on Sept. 30 in aid of the New York Orphan Asylum.

—Irschik, an actress who appeared at the Thalia last season with success, Amanda, it is said, playing in German with a strong company at another New York Theatre this season.

—James Fox, who was well known as a member of the old minstrel team, Goss and Fox, has returned to the city and is playing Pizzius, the colored gentleman, at the Comique.

The most noticable thing about the Royal British Burlesque Stars is the Royal English coat-of-arms, with portraits of Pony Moore and Agent Holmes, Lion and Unicorn all complete.

—Corydon F. Craig denies M. H. Hudson's right to book attractions for Tootle's Opera House, St. Joseph, Mo. Mr. Craig and F. F. Schrader are now associate managers of Tootle's.

—The Alameda Theatre, at Bath, Me., will open early in October. Its inducements are appointments, etc., thoroughly modern and a population of 10,000. T. W. Morse is the manager.

Manager Harris of the Howard Atheneum, Boston, says that it is difficult to obtain good variety people, as the best specialists are merged in numerous skits that infest the legitimate stage.

—Charles J. Gould, who last year occupied the position of secretary to Edward Harrigan, is advancing onward and upward. He now fills the post of secretary and press agent to the Comique.

—Harry Lewis, R. E. J. Miles' nephew, and until recently business manager of the Cincinnati Grand Opera House, has been appointed manager of Miles and Barton's Bluebeard combination.

—Boucicault presented The Shaughraun as the opening attraction of the season at the Euclid Avenue Opera House, Cleveland, last week. Manager Hartz made the house a conservatory for the occasion.

—Frank D. Nelson, singing comedian, late of the Spanish Fort, New Orleans, will soon put a company on the road to play through Indiana. He and his wife, Essie Barton, are at liberty for the Winter season.

—Charles Frohman states that he will leave the Madison Square at the end of this season. David Belasco is under contract to the Mallorys for some years. He said yesterday that he had received many offers from managers, but contemplated no change. Mackaye wants him for the Lyceum; but he is so well appreciated in his present position that his salary has been raised three times without a hint.

—Lizzie Harold opened her season at the Novelty Theatre, Williamsburg, Sept. 8, in a new play called the Rappiner. Her company embraces, among others, William Carleton, the Irish comedian, who is also the author of the play.

—More bouquets have gone over the Bijou footlights during the past week than during the whole of last season. Some of them, however, fell to Henry Disey, who is "the whole show," seconded by the gigantic Miss Somerville.

—Edward Harrigan will probably take his company to England next Summer. His plays should succeed there, as there is a shanty-town in every large English city, where the same conditions of Irish life are to be found as exist in New York.

—The regular season at the Casino will open about the middle of October with Nell Gwynne, which it is claimed will be put on the stage in a style of magnificence never yet equaled at that house. The company has been carefully selected, and a revelation in comic opera is promised.

—Warren H. Ashley, who has been with Fay Templeton for the past two years, and who lately closed a successful Summer engagement with Blanche Corelli, has signed with Miss Lewis to play the part of Fridolin in Madame Boniface.

—Reports are still current that Florence St. John and her French husband, Malvin, will come to America. A MIRROR reporter was shown a recent letter from Alexander Henderson, in which he says that both St. John and Violet Cameron are under engagement to him for several years.

—The members of the Corelli Opera company, lately playing under the management of C. H. Smith, of Rochester, called upon a MIRROR reporter yesterday to contradict that gentleman's statement in last week's issue, to the effect that he paid all his salaries.

—W. W. Kelly has issued a pamphlet of eighteen pages, in handsome buff cover, of his pleadings in the Court of Common Pleas in his action for damages in alleged breach of contract by W. J. Ferguson. The reading matter is exhaustive—exhaustive as Mr. Kelly himself.

—Last week the case of Coghlan vs. John Stetson was again before the Court of Common Pleas. Stetson demurred as to the payment of $2,500, three weeks' salary, stating that Coghlan did not act well. He was ordered to furnish a list of dates upon which Coghlan acted carelessly.

—John A. Stevens takes the road next week, opening at Buffalo on the 17th with Uncowa. He gives four performances there, and then goes to Milwaukee for a week; thence to Chicago for two weeks. He opens at the Third Avenue Theatre on the 30 of November. Mr. Stevens' new piece, A Christmas Gift, will be produced this season. He hopes to secure Elsie Plympton for Her Second Love.

—The Messrs. Kiraly report that Emmbier has been steadily playing to a large business. The company is in Buffalo this week, and, notwithstanding the tremendous heat, the houses are satisfactory. This can probably be accounted for by the fact that the exceedingly airy costumes of the lady members of the company had a tendency to roll a cool wave over any ordinary audience.

—On Monday night, at Wallack's Theatre, the Three performance did not end until after 12 o'clock. Fully twenty minutes interval was allowed, owing to the great heat, and the audience was nearly emptied. Many of the ladies who remained were supplied with lemonades and other "goodies" by a colored waiter, who served them in their seats. This innovation was a surprise to many people, being the first breath of the Wallack rules in such respect.

—Maggie Mitchell opens in Chicago on Sept. 29. Her company will comprise R. F. McClannin, Charles Abbott, George A. Parkhurst, E. G. Spangler, F. E. Quinn, George Carlisle, Thomas Leonard, Lillian Andrews, E. A. Davis, Minnie Galloway, Lizzie S. Hudson, Jennette Henry, Mary Finnan, Otto Volger (leader), Charles S. Mitchell (treasurer), H. T. Paddock (manager), E. S. Sanford (business agent), J. T. Galloway (stage manager).

—Dan Harkins goes to Chicago, and opens on Monday evening next as Virginius, following with Richelieu and Richard. He will go on the road for a few weeks under direction of Manager Ryan, and will bring out his new piece at the Third Avenue Theatre in December. Mr. Harkins says that his play is "a drawing-room melodrama," and that so many appropriate names have been suggested for it that he has been unable to decide upon any one of them; however, the christening will take place before the production.

—Despite the extreme heat, Hyde and Behman's Minstrels had a flattering metropolitan send-off at the New Park last week. All the city papers spoke well of the performance. Among the principal people in the troupe are Harry Kennell, McIntyre and Heath, Charles Banks, McShane Brothers, juvenile banjoists; the Clipper Quartette; Tommy Granger, from Harrigan and Hart's; James Matthews, grotesque comedian, and E. M. Kane, the famous mobile-man. A specialty is made of Way Down South, the afterpiece, to properly present which a lot of scenery is carried. An old-time Mississippi boat-race is the principal feature. The company can easily rig up a stage in halls that are without scenery.

PROVINCIAL.

BOSTON.

Tulip, given for the first time in America last Monday night at the Boston Museum, proved to be hardly the "romantic comedy" that it is styled in the bills. [illegible]

[illegible]

Kit has been played to good houses, in spite of the warm weather, at the Boston Theatre. [illegible]

Dad's Girl did a fair business during its second week at the Bijou, and so did The Wages of Sin at the Globe.

Nobody's Claim did a fair business at the Howard Athenæum, and by its strong situations, and so forth, kept the gallery in a continual uproar. Joseph J. Dowling and Sadie Hasson are starred on the bills. I do not see why. The real stars are John Dyllyn, an Irishman, and Frank Lawton, a negro—two of the best people in their roles I ever saw.

The usual outside variety has ruled during the week at the Park Square Garden and the Boylston Museum.

John Gilbert, the veteran actor, occupied a box at the Boston Museum Wednesday afternoon.

N. C. Goodwin, Jr., is called the champion swimmer of Ocean Spray. In that case, will oceans prey on him? Hardly.

William Warren was among the delighted auditors assembled on Monday evening at the Park Theatre to see The Squire.

Conly, the Boston photographer, told me the other day that he should paint the town red with Edith Kingdon's pictures when the Daly co. comes here. Among the novel photographs he has made of her, from sittings made just before she joined the co. in London, is one in the semblance of the well-known Neapolitan Boy.

J. B. Mason's numerous friends in Boston are delighted with the reports that he has captured Chicago, in spite of some adverse criticism that appeared.

It is probable that the death of George H. Tyler will prevent A Sea Change, the opera of William D. Howell and George Henschel, from being given at the Bijou this season.

Napier Lothian returned from his Saratoga season on Monday, and resumed the leadership of the Boston Theatre orchestra.

Rose Stewart has returned from Wolfborough, and has begun her season of concert and choir singing. She is constantly growing in popularity, and is a thorough little musician as well as singer.

Frederic Kyle, of Captain Webb-Niagara whirlpool fame, is arranging for another exhibition of singing birds and other feathered novelties at Horticultural Hall, offering prizes to the value of $2,500.

I. J. Gottlob, treasurer of M. B. Leavitt's All-Star Specialty co. has been paying Boston a flying visit.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Lizzie Evans opened in Dew Drop, August 31, to a poor house, the weather being too warm for other than very light entertainments. Harry Warren gave her good comedy support, and her efforts were well received. Fogg's Ferry was produced on the 4th. Union Square co. in Separation, 7th.

Pope's Theatre (Charles Pope, manager): The magnificent new house opened with the Callender Minstrels to a large house, August 31. Business has been large all the week. Draper's Uncle Tom's Cabin, 7th.

Olympic Theatre (Charles A. Spalding, manager): Tony Pastor and his troupe opened the season at this house August 31. [illegible]

Standard Theatre (W. H. Smith, manager): George H. Adams' new pantomime has made a big success, and business has continued good ever since the opening night, August 31. [illegible]

People's Theatre (W. C. Mitchell, manager): This house remained closed all the week. Will reopen with Thomas Rosa, in Only a Woman's Heart, 7th.

Casino (George McManus, manager): A splendid performance has been given here all the week. [illegible]

deep sensation in her ballads, and the Three R.'s, generally. A new bill is announced for tomorrow, 7th.

Theatre Comique (J. S. Edwards, manager): A good variety performance is given here to uniformly excellent business. John Morrissey, Major Heath, Sergeant Latta, Prof. Charles Stow, Walsh Sisters, the Bell Bros., Ada Montgomery, Geo. and Kate Edwards furnished a good bill this week.

Dime Museums: Southway and Treyant's new establishment and Frank Gregory's old establishment on Fifth street, opened their doors August 31, and have both done all the business they could accommodate.

Items: The new curtain at the Standard, by the young scenic artist Birkenhead, is one of the finest in town.—John W. Norton is in town, looking authentic without his moustache or goatee. He reports fine progress at Chicago.—The regular season at Pope's opens 13th, with the Rajah.—Treasurer Dickson, of Pope's, reports good takings and fine business from his Sketch Club to the Northwest Conference and Edith's Burglar having "hit close hard" up on the great region.—The Baby Venus is a great card at Gregory's Dime Museum and is attracting crowds.—Shadows of a Great City and Pavements of Paris are underlined at the Olympic for the 13th and 20th insts.

SAN FRANCISCO.

Sept. 1.

Yorick's Love, at the California Theatre this week, did not do a flattering business; but there is every excuse for it, as I wrote in my letter of last week of the many outside attractions that clamor for support. Our country cousins are a legion, and all want to visit the city during Fair season. All the dime shows, etc., must be visited, and so for the time being all our theatres suffer more or less, and all on account of the fastidious taste of our country friends. Barrett will this week present a series of legitimate performances, viz.: Julius Cæsar, Hamlet, Richelieu, Othello, Merchant of Venice, David Garrick and Money. Next week will close the Barrett engagement. Laura Don was announced for the next attraction, but for some reason not known to me she will keep in retirement. There is some talk of Charlotte Thompson and co. playing a week's engagement at the California Theatre, and, if arranged, A Sea of Ice or Nell Gwynne will be the attraction—the latter, I think.

In the Ranks, at the Baldwin Theatre, is in its last week. The engagement has been a long and successful one, and Manager Hayman is satisfied with the result. On the 8th the Wallack co. put in an appearance at this theatre, and I predict that they do a big business. The engagement is for four weeks, and a new play will be produced each week. The first week Lady Clare will be the attraction; for the second, Moths, third, Young Mrs. Winthrop, and for the fourth and last week, London Assurance.

Charlotte Thompson, as Jane Eyre, at the Bush Street Theatre this week, gave to the character all its requirements. Her support is good and her houses fair. This week, Miss Multon and East Lynne are billed. Fay Templeton and comic opera co. are the next attraction for this house.

The minstrels at the Standard Theatre have done a fine week's business. The new people are all clever, and Charley Reed and Carroll Johnson take great pride in the financial success of the Standard. Eastwood and Goodall are clever song-and-dance men. U. S. Mullaly is a fine leader of orchestra, and all at the Standard goes as merry as a marriage bell. New songs, acts and specialties this week.

To-morrow evening the Pappenheim German and Italian Opera season commences. Of this co. great things are said, and consequently great things expected. Lohengrin, Wagner's great work, will be the opening opera, and will be replaced on the 5th by Der Freischutz.

I am sorry to see them go—I mean the Italian Opera co., who have delighted all their hearers, and who leave for New York to-morrow, under engagement to Tom Maguire. Jay Rial will be manager—and a competent and shrewd one at that—on its present Eastern trip. I also regret his absence, but am glad to know that the Cambrigdie Opera co. are in the hands of a man who will work in their interest.

Alice Harrison is still with us, and won't go East until fully restored to health.

Louise Davenport will shortly star for a week at the Oakland Tivoli.

Coles' Circus will soon be here. On the 6th inst. they give their first performance, and the small boy's bank account will be no more.

John S. Langrishe starts on the road on the 8th. His co. have had a rest of seven weeks and now are "eager for the fray."

Monte Cristo will rule Oakland next week. I. R. Grismer and co. produce it at the Coliseum and John S. Lindsay and co. at the Tivoli.

Sheridan's co. open to-night in Stockton, in King Lear. John W. Thompson is a member of the co. Kate Castleton also branches off with her All at Sea co. on the 8th. James M. Ward and co. are billed for Sacramento on the 6th.

Charles Howard contemplates sending Black Crook and a Mrs. Partington co. on the road shortly. There will be a clash somewhere.

Lulu Hurst, under engagement to manager Al Hayman, will give two performances at Metropolitan Temple on the 12th and 13th.

Harry Edwards, who comes with the Wallack co., has many Frisco friends who are eager to welcome him home.

The Spanish Students at Woodward's Garden, drew a large crowd on the 31st.

W. D. Mann is to fill the role of manager in the interests of Fay Templeton.

Sam Thall goes as advance agent for Kate Castleton.

CINCINNATI.

Grand Opera House (Miles and Rainforth, managers): Business with the Hanlons, which at the outset was remarkably good, depreciated to some extent later in the week—a fact attributable to the excessive warmth of the weather. Their specialty, Le Voyage en Suisse, was given with all that perfection of stage mechanism which marked its previous production, and the support accorded the stars was entirely in concert with the general excellence of the performance—Sinclair's Dwindledown and Emily Keane's Juliette are especially to be commended, and Jones as the waiter, with that jolly, irresistible laugh, so peculiarly his own, assisted materially in the week's success. The Hanlons remain during current week. Thatcher, Primrose and West's Minstrels 14th.

Robinson's Opera House (Miles and Rainforth, managers): The inaugural card of the season which begins 6th, will be Peck's Bad Boy. Miles and Rainforth's lease of the resort is for one month only, after which the house passes under the control of manager P. Harris of the dime Museum.

Havlin's Theatre (John H. Havlin, manager): Scott Marble's Wonderful Book, which was "tried on a dog" at the Bijou during the week, failed to enthuse to the extent anticipated, and has been shelved by manager Havlin—at least temporarily. The play has many redeeming features, and properly put on, under more favorable circumstances, would have scored a deserved success. Louise Balfe's work in the leading role was eminently satisfactory, and her vocal efforts were nightly encored. Ida Teary's Peesey was cleverly impersonated, and gratified the little artist's many friends. Like the Tourists, Pop, etc., the Book requires the introduction of specialties to atone in a measure for its lack of plot, and it is probable that with better material the play will at some time in the immediate future be afforded another opportunity.—This week Dan Sully's Corner Grocery, and followed 14th by Lizzie Evans in her new version of Fogg's Ferry.

People's Theatre (James E. Fennessy, manager): Hewett's Muettes, in Fun in a Toy Shop, held the boards throughout the week to remunerative houses.—The play itself is The Electrical Doll thought out here past season with Jennie Yeamans and Frank Daniels in the leading roles in a new dress, but serves the Hewetts admirably as means for the introduction of their musical specialties. The other characters of the play were portrayed in good style by Sam Morris, Lottie Medley, T. W. Hettinger and Lillie Hamilton. This week Tony Pastor and his co. followed 13th, by Gus Williams in Captain Mishler. Herne's Hearts of Oak advertised for 20th, followed 27th by Mattie Vickers.

Heuck's New Opera House (James E. Fennessy, manager): Season opens 7th, with Dion Boucicault in the Shaughraun, followed 14th by the Emma Abbott Opera troupe. Excelsior 21st, for two weeks.

Items: Harry Lewis, of the Grand, who assumes the business management of Miles and Barton's Blue Beard co. during the present season, departed, 6th, for Chicago, where he joins the troupe. His bill-posting here will be looked after by W. F. Cummings.—Anna Teresa Berger, in her cornet solo is being heavily billed for current week at the Exposition.—Smiley Walker departed 2d, for New York City, to join the Catherine Lewis Opera troupe in the capacity of press agent.—Fred. Ryan, an excellent comedian, who has been playing the Judge with the James Keane comb. at the Highland House, left for Chicago on 2d, to begin rehearsal with the Bride and Frost Bunch of Keys comb. His wife, Hattie Anderson, will assume the role of Teddy.—Gus Williams, in his new play, Captain Mishler, is billed for one performance at Heuck's new Opera House, Sunday, 13th.—Nimmie Kent, at one time a resident of this city and for several seasons a shining light on the variety stage, is in the city with W. O. Wheeler, her husband, who is business manager for Dan Sully's Corner Grocery comb.—It is rumored that Frederic Mann and Lillian Billings, two popular members of the Hanlons' comb., have concluded to "double up," and that the ceremony will take place during this or ensuing month.—Catherine Lewis is booked at the Grand for week of Nov. 23.—Dan Clifton, last year at Robinson's, succeeds Lonnie Miles in the box-office at the Grand, and John Niland, chief clerk at Hawley's for many years, will act as ticket-seller at Robinson's under the Miles and Rainforth regime.—Louise Balfe, late of A Wonderful Book comb., left for New York City, 7th, to join the Clara Morris co. Her engagement with Manager Havlin was merely a conditional one, and to her efforts mainly whatever of success was achieved by Scott Marble's play is to be credited.—With politics and the weather both in a state which may be graphically termed "red-hot," it's safe to presume "yr" manager's life isn't exactly one continuous pathway of roses.—Prominent among the week's theatrical arrivals were John H. Robb, manager for Gus Williams; George W. Heath, avant courrier of Peck's Bad Boy; Charles Lord, hustler, manager, and Stage Director Reynolds, both of Dion Boucicault's staff, and W. O. Wheeler, representing Dan Sully's Corner Grocery.—Manager R. E. J. Miles has returned to the metropolis.—Everybody's friend, John Davis, will be "at the door" at Robinson's Opera House while Miles and Rainforth are lessees of that resort.—Manager Gabriel is furnishing an excellent programme to the patrons of the Vine Street Opera House, and is doing a satisfactory business.—The Exposition is now thoroughly under way and will to some considerable extent improve the theatrical attendance during the remainder of the month.

NEW ORLEANS.

The Acme Opera co. closed their regular engagement at the Spanish Fort Opera House August 31. This co. during their visit created a favorable impression among the habitués of this resort, both artistically and socially. It was the intention of the management to go from here to Kansas, and a regular route had been arranged for some time ahead, and they were to leave this city on the 31st. Dr. C. I. Barnes, the tenor, was to be replaced by Henri Laurent. For the last few days of their engagement John McWade, the efficient baritone of the co., had been rather ill, and at the last moment he declined going further and announced his intention of at once leaving for home (Chicago). Miss St. John, the co.'s soprano, also determined to leave the co. As it was part of the manager's contract with local managers where dates had been secured that these two were to be of the co., the manager found himself unable to proceed, and the whole party have been lying idle for the current week. August 31 the Bagnard Opera co. began an engagement at the Fort, in the well-worn Mascotte. This engagement was an indefinite one, its length being principally dependent upon its financial success. For the sake of the members of the co., whom I am informed have been for some time in very straitened financial circumstances, I hoped to be able to chronicle a success for the undertaking. This, I regret to say, I cannot do. Their performances have not been successful, and it is the present understanding that they close their engagement with this week. Miss Ham, the prima donna, is very clever and in some instances is fairly well supported, but generally the co. is not a strong one. Billee Taylor is the bill for the latter nights of the week. Arrangements are about complete for the reappearance of the Acme Opera co. at this place, Sept. 7, minus McWade and Miss St. John, and reinforced by Hattie Richardson, of the West End co., and Messrs. Laurent and Bornemann, late of the regular Spanish Fort co. This will make a strong organization, and with favorable weather it ought to draw large audiences. The engagement, like that of the Bagnard co., will depend principally upon the financial success of the venture.

It is but due to Frank Howe, Jr., manager of the Acme co., to say that he has defrayed the expenses of his co. while they have been lying idle here. The opening bill of the new engagement will be La Grande Duchesse, to be speedily followed by The Merry War.

Messrs. John H. Connill, business manager, and A. Bagnetto, scenic artist of the Fort, resigned their positions August 31.

Olivette has continued the bill at the West End Opera House and has attracted fair audiences. I mentioned in my last letter that Miss Watson of the chorus (originally engaged as a danseuse) had carried off the honors in the Farandole and, on account of her dancing, encores were the rule nightly. Since then Miss Dolaro has emphatically objected to the lady appearing in the dance, and has really "ruled her off." This looks like petty jealousy, hardly worthy a prima donna; but the management has yielded to Dolaro's behests. The performances of Olivette have improved in smoothness but otherwise my last criticism still suits. The performance of 3d was devoted to the benefit of the attachés in front of the house, and a very large audience was in attendance. The bill consisted of an act from each of Olivette, Perchole and Angot. The season at this house will close with a benefit to Marlande Clarke, manager of the co. Scenes from Hamlet and the opera of The Chimes of Normandy will make up the bill for the occasion. There is almost invariably a crowd at both resorts on Sunday night, so the beneficiary may reasonably expect a paying benefit.

Fulton's Juvenile Creole Minstrels began their regular season and made their first appearance in public at Werlein Hall. This co. is composed of boys of this city whose average age is about fifteen years. Considerable interest and curiosity was evinced to see them, and the result was a large attendance. The programme is of the regular minstrel order, though some changes of a pleasant character are introduced. The costuming is excellent, and the performance was a decided surprise to the audience. The boys really did some admirable work. The first-part was excellent, the songs well rendered and the gags new and taking. In the olio some specialties of real merit were given. The acrobatic song-and-dance set the house in uproarious applause, and the boys were encored till they could stand no more. The Pedestal Clog, by six of the members, led by Master James Lefebvre, was very neat. The leader is a remarkably clever dancer, and will undoubtedly make his mark. They also do a very attractive song-and-dance called Wedding Bells. Master Louis Randall does an act similar to Frank McNish's Silence and Fun, and does it splendidly. With a little more practice he will be perhaps a formidable rival to the latter. Masters James and Willie Fulton and George Fosdick are good on the ends. One of the most attractive features of the entertainment is the falsetto singing of Master Louis Parnell. This young gentleman is an accomplished musician, and has a wonderful high, clear and direct voice. George Queen, another falsetto, is also very clever. The burlesque which closes the entertainment and called Black Beelzebub, is entertaining and replete with clever songs and dances. This co. will move from Werlein Hall to Grunewald Hall 7th, and after giving five performances there will start on their regular Winter's tour. They are booked up to May. H. F. Frandier is the manager and instructor of the boys, and John H. Foster, advance agent. The latter leaves on his tour 6th.

All is in readiness for the opening of the regular season at the Academy of Music, which takes place 13th. Harry Vaughn's Kentuck comb. is the first attraction. Martin and Bell's Strategists follow. The Academy looks splendidly since its renovation and redecoration. Grunewald Opera House is almost ready and Faranta's new iron pavilion is being pushed rapidly forward.

CHICAGO.

None of the theatres did much more than a tolerable business the past week. Three things combined against them—heat, Barnum's circus, and the annual Exposition. The conditions will be more favorable this week. Barnum goes, and the great State Fair opens. This latter institution brings in from the country 100,000 strangers, and the theatres will reap proportionate profits.

Mr. and Mrs. W. J. Florence have delighted a goodly number of people at McVicker's. The popular couple have appeared in Facts, and The Mighty Dollar. They were to have produced their new comedy Our Foreign Friend, but it was found impossible to get it ready, so the first week's programme will be repeated 13th. The Silver King with Frederic de Belleville in the leading role, will be seen at this house. John McCullough follows, opening in Virginius.

M. B. Curtis played a profitable week in his new "sketch" entitled, Spot Cash. He appears in four acts of dialogue more or less amusing. Some ten or a dozen capable actors and actresses come on at intervals to enable Mr. Curtis to get in his funny work on them. When he gets tired of this, the curtain is lowered. John T. Raymond, a capital comedian, in a pleasing line of work, will appear in a varied programme. In Paradise, will be the opening play, followed by Colonel Sellers later in the week. One of the Bunch of Keys co. 13th.

The second week of Separation at Haverly Theatre was not as good as the first. The play has been a disappointment, and it is to be hoped that when this fine co. of artists come again they will have a play suited to their abilities, which are unsurpassed by any similar organization in this country. This week, the McCaull Opera co. produce Falka for the first time in Chicago. The engagement is for two weeks.

The Hess Opera co. struggled along at the Grand, changing the opera every night, until Friday evening. Letitia Fritch declined to take the place of Nellie Bowers in Fatinitza, which was announced for production. Miss Bowers sent word she could not appear, as her costumes had not arrived. Miss Fritch had been singing every night, and needed a rest, so refused to take the place thus made vacant. The audience was dismissed. Performances were given on Saturday, however. The season has been unprofitable and unsatisfactory in an artistic sense. Much sympathy is expressed for Mr. Hess in his misfortunes. The New York Bijou Opera co. appear at this house in Bluebeard this week and next.

The Olympic had a profitable week with Emmet's own specialty and comedy co. The same troupe remain this week, appearing in new sketches.

The Academy was probably the least affected by the circus. Little's World comb. was the attraction, and nightly pleased large audiences. This week Hearts of Oak, with James A. Herne in his popular characterization of Terry Dennison. The Chicago Museum theatre did a light business with Morris & Buck's Power of Money co. This week The World goes over from the Academy.

Ford's Opera co., a compact and very talented organization, has met with a most favorable reception at the Standard. They produced two operas new to this city—Three Black Mantles (Les Manteaux Noirs), and Nell Gwynne; or, The Orange Girl. Both were well done, and showed to co. to have considerable musical ability in its ranks. The principal singers, however, all had a touch of hoarseness during the week. Philip Branson, the tenor, was obliged to stop singing for two nights. Blanch Chapman, as Nell Gwynne, was very good, displaying unlooked-for dramatic power. Marie Hunter was also excellent. Of the male members, L. W. Raymond, George Denham and George Paxton deserve mention. This week Wallack's co. in the Bandit King. The principal feature is the introduction of the performing horses. Newton Gotthold in his new play, Mazeppa, follows 14th.

The Criterion, the popular Northside theatre, opens for the season Monday night. During the Summer vacation it has been redecorated and refitted, and now presents a very bright and pleasing interior. The Hess Opera co. is the opening attraction. The management say they have secured some of the best attractions on the road, and the large stage affords opportunities for scenic display unsurpassed by any theatre in the city.

Sweeney's Lyceum continues to do an immense business. This week a fine variety entertainment is to be given by Prince Kalamaika, the Four Emeralds, Leonard and Jones and others.

Alice Carrington has organized a concert co., and will give three concerts at Central Music Hall, 10th, 11th and 12th. The leading members are Miss Carrington, Mlle. Pauline Lew, contralto; Signor Montegriffo, tenor; Signor Morra, basso; and C. F. Gilder, pianist.

Barnum, Bailey and Hutchinson's Circus has been the attraction for about 10,000 people a day for the past six days, and the show was deserving of the patronage. H. W. Thomas, the press agent for this vast enterprise, did the honors in a liberal way for the newspaper men, even having hacks to carry them to the grounds. All other press agents suffer by comparison. He is truly a David among Goliahs.

Miss Mae St. John, who has been regarded as the most promising artiste in the ranks of the Chicago Church Choir Opera co., and has made great strides in her profession within the past year, leaves for New York this week to join the Ford Opera co.

Amy Gordon, the comic opera prima donna of Gregory's Garden, is certainly the best singer we have had in that line of work for some time. To her efforts must be credited the success now attending the performances. The lady lacks dramatic ability for some of the roles falling to her lot, but her performances are always pleasing.

Manager Charles E. Ford has secured Zelda Seguin for his opera co., and she will appear next week with the co. at Baltimore.

Charles H. Clark, a recruit from the original Church Choir Opera co., will make his first appearance in New York in Nell Gwynne, with the McCaull Opera co.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): Wanted—a Partner was produced in this city last season under the title of His'n Fix, and, despite the efforts of an unusually strong co. failed to create any profound sensation. This season it comes back in no wise improved and with a much weaker co.—albeit the co. is more than equal to the requirements of the piece. The characters assume disguises without any apparent cause, and come on and go off the stage when there are very good reasons why they should not do so. For instance, while the troupe, who are on the road, are snow-bound in some out-of-the-way place and quartered in a railway station, one of the ladies appears in the conventional serio-comic insignia and does the old suben serio-comic turn. This, too, while the other members sit around in ulsters and seal-skin sacques, and with the snow flying in the constantly open door. Is there not something or other about the eternal fitness of things? Then the leading man comes in, bringing a three-year-old child in a basket, saying he found it in the train, but fails to explain the rather unusual phenomenon of a mother packing her child away in a basket and leaving it lie around loose. Henry Irving also rehearses a play here with the stranded company, and some puns are perpetrated which were tolerated only out of respect to their advanced age. The impersonations of R. E. Graham were good, however, and the same may be said of the singing of Bessie Cottrell and the darky songs of Press Eldridge. Baker and Farron began a week's engagement on Monday night in their new play, The Emigrants. Next week, Peck's Bad Boy.

Ford's Opera House (J. T. Ford, proprietor): The attendance at Thatcher, Primrose and West's Minstrels last week was very large. Barry Oaks was given to a good house on Monday night, with Walter Bentley in the title role. Next week, C. E. Ford's Comic Opera co.

Monumental Theatre (J. L. Kernan, manager): Harry Watson's Wrinkles finished a fair week's business on Saturday night. The performance was almost entirely dependent on Harry Watson and his pretty wife, and they proved themselves equal to the occasion. His well-known Dutch specialties furnished the fun, and the musical portion of the programme was well carried out by her. The co. includes but five persons, and the work which fell to Sara Lascelles, Harry Clark and Mons. Frank was satisfactorily done. Charles Thornton's Specialty co. is the attraction billed for this week, and includes Stella Devere, English, French and German specialist; St. George Hussey, Irish male impersonator; William Sully and Nellie Gerson, in sketches; Dan Williams and J. H. Ryan, in clogs, and Charles Thornton, in the sensational drama, The Headless Horseman. Next week, Zimmerman's Little Primrose comb.

Front Street Theatre (Daniel A. Kelly, manager): After an absence of several years, Fanny Louise Buckingham made her re-appearance in Mazeppa on Monday night to a crowded house, supported by Frank Rea, Lodaski Young, and a good company. In the olio preceding the drama are: The Four Comets; Stanley and Conway, in character sketches; Pauline Batcheller, serio-comique, and Harrington and Johnson, in sketches. Next week, Maloney's Raffle.

Items: Baltimore Lodge No. 7, B. P. O. E. received from New York on Tuesday last a handsome bronze Elk, which will be placed in the Elk's Rest in Lorraine Cemetery.—Mr. and Mrs. John E. Owens left last week for White Sulphur Springs, Va. The genial comedian's health has improved considerably.—Mme. Zelda Seguin-Wallace has joined C. E. Ford's Comic Opera co., and will appear with it in this city next week in Planquette's new opera, The Orange Girl.

PHILADELPHIA.

Although several of our theatres have been open since late in August, the attendance has been comparatively light. Indeed, the weather has been such as to preclude the idea of paying business, save at the variety houses. With the exception of Mazeppa, at the Central, and A Rag Baby, at the Arch, there was not evidence of much prosperity anywhere during the past week. Strong attractions there certainly were, but of theatre-goers there were none. The Silver King was presented with better effect than ever before. DeBelleville's Wilfred Denver is a very much better and stronger conception than was Walter Bentley's. John Jennings gave the same remarkable portrayal of Jaikes, and the co., as a whole, was fully up to the requirements of the play.

The Strategists drew light houses at the Walnut, and the weather was not wholly to blame. It requires abler people than Mr. and Mrs. H. B. Bell to lure our public to a second-hand banquet at 90 in the shade.

In re Rag Baby, Frank Daniels certainly carried off the honors among the male portion of the cast. Bessie Sanson played with that charming grace which always characterizes her work. Helen Reimer also made a hit in her tertiary part.

George S. Knight and his wife have a new piece. Over the Garden Wall is an elaborated farce, which, as a medium for the conveyance of the Knights' specialties, is excellent. I am sorry to add that the co. supporting the star was not such as the piece requires. Good acting is rather more necessary than good singing.

The White Slave was given at the National to fair business. The co. is still lacking in heavy ability, and Frank Foster is conspicuously weak. Carncross has opened his season with the usual success. At the Central Fanny Louise Buckingham has supported a "fiery untamed steed," in her version of Mazeppa. The olio was clever. Mazeppa very bad.

Not for a long time have the announcements for the current week been stronger or more varied in attractiveness. Ten theatres open to-night with new bills, and six of them present plays never before seen here. Haverly's opens with The Seamstress, with Mathilde Cottrelly and John Howson in the leading roles. Frank Mayo produces Nordeck at the Walnut after elaborate preparation. The Wages of Sin is billed at the Opera House. Queena will be presented at the Chestnut. Barry and Fay in All Crazy will be seen at the Arch, and Patti Rosa introduces Mizpah at the National.

Notwithstanding all this array of novelty, the thermometer displays a vetoing power which bids fair to take our managers fore and aft, with the mercury at 94°; sensible people shun the theatre, and such as are fortunate being rich, or, your correspondent, having good-natured relatives in the country, continue to court the "babbling brooks" and "sandy droves."

Since writing the above I have "swung round the circle," finding much to commend and little that is deserving of adverse criticism.

At Haverly's Fran Cottrelly carried The Seamstress on her pretty shoulders. Rosenfeld has made a very bald translation. His wit has not a single best apparent and abounds only in weak localisms and bad puns. With the exception of John Howson, who is of course a clever actor and does almost everything he attempts well, the members of the co. do not call for special notice. If The Seamstress meets with any success, Mathilde Cottrelly should receive all the credit.

Nordeck at the Walnut proved effective, and will be a dramatic success. The scenery was somewhat weak. Mayo's Waldemar was strong and rugged. I reserve further criticism until my next letter.

At the Chestnut Queena was given with Louise Pomeroy and Sadie Martinot in the cast. Both ladies scored a hit. J. A. Summers relieved the tearful monotony by clever comedy work.

The Wages of Sin, as given at the Opera House, is rather above the dead level of its class. The co. is a fair one, Annie Baldwin and Georgie Barrymore monopolizing the honors.

Patti Rosa had a hot welcome at the National. Her play, Mizpah, was well received.

Len Grover's All Crazy was produced at the Arch by the Barry and Fay co. last night. Fay did not appear. The piece is rubbish and badly acted, the exceptions being Barry and the Misses Reese and Van Lissel. The remaining members of the co. are "gad hunters."

Leavitt's Specialty co. filled the New Central.

None of the theatres were well attended, and small wonder, as the heat was intense. It did not affect the variety shows, however.

I neglected to mention the fact that the Arch Street Opera House opened on Saturday last with a play called A Wife's Honor. There are two or three clever people in the cast, but Franc Evans and the author of the play are not included.

The attractions for next week are as follows: Haverly's, The Seamstress; Chestnut, The Planter's Wife; Opera House, Dollars and Sense; Walnut, Nordeck; Arch, Siberia.

Items: Too much music in Nordeck.—Cottrelly thinks she is handicapped by Rosenfeld's wit.—All of our theatres look bright and new. Important changes are noted in the Chestnut, Opera House, National and Haverly's.—The genial Southwell is still at Haverly's as business manager.—W. H. Morton is welcomed back to the Quaker City.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The Bijou Opera co. in Orpheus and Eurydice opened to a large house 1st, and the attendance throughout the week was uniformly large. The recent desertion in the ranks does not seem to have affected the co. to any great degree, as all the leading roles were well represented. The burlesque introduced some popular vocal selections, which received deserved encores. L. S. Grant's local hits caught on in immense style, and his gags on the Colorado financial contests were met with storms of applause. He is a clever comedian, and made a good Jupiter; but he has no singing qualities. Daisy Murdoch, as Cupid, made a decided hit, and became a prime favorite at once. She has a sweet voice and is altogether a bewitching little lady. Jennie Prince, as Eurydice; Harry Pepper, as Orpheus, and George Gaston, as Pluto, were good in their respective roles. The stage settings were handsome, the scene of the lower world deserving special mention. The many different colors blended in perfect harmony and made a very beautiful picture. It is expected the Bijou co. will produce Pinafore current week, followed by Brooks and Dickson's In the Ranks next week.

Academy of Music (McFadden Brothers, managers): McFadden Brothers' Double Uncle Tom's Cabin co. opened this house last week. The time-worn play has been given here again and again, but it is ever new to Denverites, who turn out in good numbers whenever an Uncle Tom troupe comes to town. Last week was no exception to the rule. McFadden Brothers' co. is fairly well organized, and is considerably above the ordinary run of Uncle Tom shows. Sallie Partington, as Topsy No. 1, invested the character with her old-time vigor. The mechanical effects passed off with remarkable smoothness, considering the fact that William Lansing, the stage manager, was seriously ill, and consequently unable to superintend. Uncle Tom remains at Academy this week and will take the road next. The route has not been definitely decided upon, but they will probably do the Colorado circuit after leaving here. John McFadden will accompany the troupe, as heretofore.

Items: The Anglo-American Circus met with a horrible accident while on its way from Fort Collins to Greeley, in which twelve men were burned to death, and a number of others injured to such an extent that some will die. Two barrels of gasoline exploded in a car where about sixty laborers were sleeping. The accident was due to gross carelessness on the part of the circus managers, who should be prosecuted to the fullest extent of the law. Stories reach us that they were unwilling to have the bodies decently buried, and even refused to pay the funeral expenses.—A test case was made of the Devil's Auction in court here as to whether troupes playing at our theatres should pay a license beside the $100 paid by the local managers annually. It was decided that Manager Charles H. Yale, of the Auction, should pay $10 and costs; but sentence was suspended on account of it being the first case—which developed into a laughable farce before finished.—The Devil's Auction did the largest business ever done in the Opera House at popular prices. The receipts were over $7,000, and the little red flag on which is printed in gold letters "Standing Room Only" hung out over the box-office every night.—Francis Field, late of Frederick Warde's co., is in Denver, but will return to New York about the 15th.—The Palace Theatre had an extensive advertisement in the parade on Exposition opening day. All the co. appeared on horseback and in carriages.—Annie Hindle, the male impersonator, is fulfilling an engagement at California Hall.—Herr Bandmann, the tragedian, is in town.—The Tabor Grand entered on its fourth year 5th.—The Carleton Opera co. booked at the Academy for week of 22d. Of course the prices will be advanced, but this will not deter people from attending, as the co. is known to be A 1 in every respect.—Several members of Whiteley's Hidden Hand co., which went to pieces in Elko, Nev., are here, and two of them have been engaged by the McFadden Brothers for their Uncle Tom co. One of the members says that G. P. Hammer, treasurer, and Harry M. Clark, proprietor, skipped out between two days and left eleven people in Elko to look out for themselves.—Negotiations are pending between Manager Duncombe and a well-known opera co. for a season of comic opera at California Hall.—The Nellie Boyd comb. will appear shortly at the Academy.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Evans and Hoey in A Parlor Match will fill a two days' engagement beginning 9th. Storm-Beaten follows and holds the boards for the remainder of the week.

New Haven Opera House (Horace Wall, manager): After a gentleman has labored hard to bring about a successful opening of a new house, it must be not a little mortifying to be obliged to offer to good patronage a performance without the semblance of merit. Such, however, was the fate of Manager Wall, who, relying on the past reputation of the Wilbur Opera Co., heralded their names as his first attraction. Estrella the first and third, and Giroflé Girofla the second night, was the programme, and the way the co. disregarded both circumstances and propriety was sickening. Whatever Mr. Wilbur has done heretofore or proposes in the near future to do, it is evident that at present he is playing merely on his past reputation—a daring and dangerous proceeding for a man with future hopes. A ridiculously small chorus supported poorly a set of inflated individuals who with one or two exceptions acted in a spiritless and slovenly manner and sung so wretchedly that Mr. Stahl, the clever young musical director, left his chair in disgust and expostulated in terms more strong than elegant with Mr. Wilbur in the lobby against things continuing as they were. Estrella is trashy enough without forgetting lines and slaughtering music, and the gallicism of Giroflé Girofla is nasty enough without making it a pandemonium where each lets himself loose utterly ignoring stage decorum. A few more performances like this and the co. will degenerate into what Mr. Stahl rightly termed to me a mere variety organization. My sympathy is with Mr. Wall, whose introduction to our public was made under the above unlooked-for and certainly uncalled-for circumstances. Carrie Swain gave two evening and one matinee performances to excellent business 5th and 6th. Her support is new, her management is new, in fact everything is new excepting Miss Carrie, who is the same vivacious harum-scarum devil-may-care "Cad" as ever, and again as pleasing. She badly needs a new play to take the place of the present but she is wasting her talents on, and Fred Marder, her manager, is now busy attempting to supply "the long felt want." Wells-Fred Dora 11th for three days. Muggs Landing 14th for a similar period.

Grand Opera House, (Clark Peck, manager): Mr. Rooney's New York Star Comb. played to fair business 5th. The stars were all good in their specialties. As for the others, I can say little, as each member of the co. was advertised as a stellar luminary.

Items: "Will you please contradict the statement in last week's Mirror to the effect that the American Theatre will not open this season," said C. R. Palmer. "The contrary is true as I intend to begin my season Oct. 1, a little later than usual, but in accordance with my plans."—Mr. Wilbur entertains high hopes for his new venture.—Walter Pond, formerly treasurer of the Italy Vacation Co., is acting in a similar capacity for Horace Wall.—I. B. Powers, in advance of Wages of Sin, promises me something worth seeing.—Seven Ravens at Niblo's is liberally advertised here, as we hadn't theatres enough at home to support.—I spent a pleasant evening Saturday with Franz Gardner, just returned from Europe. He has booked his Devil's Auction with Wall for a week in January.—Manager Carll informs me his season will not close until late in June.—"I am myself alone" is the rather singular sentence that appears upon Carrie Swain's lithographs. What the significance of this mystic notion is has bothered not a few of the soubrette admirers.—I passed a most pleasant hour Sunday afternoon with Fred. G. Marder, who gave me a vivid account of his painful Summer mishaps. He is at present in somewhat of a dilemma. It seems that a few weeks ago he signified his intention of playing his star in Cad the Tomboy, Leonard Grover's play, the latter gentleman, on learning this, demanded a royalty from Marder, in return for which the last named was to be given the exclusive right of presenting Mr. Grover's play throughout the Eastern States with privilege to extend the circuit on the payment of more money. To this proposition Mr. Marder agreed, made his first payment, and began playing the piece. On Saturday last he was approached by C. R. Palmer, Miss Swain's former manager, who likewise demanded a payment from Mr. Marder. He claimed that he (Palmer) was the sole owner of the play, his ownership having been determined by a law suit some time ago, the result of which gave him the sole right to the piece, and that unless Mr. Marder gave him a specified amount of money

he would issue immediately an injunction, enjoining both Manager Wall and Mr. Mander from presenting the play that evening. Mr. Mander immediately informed Mr. Greaves of the affair and told Palmer that if the latter could assure him of his right to the piece he would conclude satisfactory negotiations. It was announced that the play should continue until the state of affairs could be properly ascertained and to whomsoever the play belonged, Mr. Mander was to make reparation.

HARTFORD.

Roberts Opera House, (W. H. Roberts, manager): [illegible] Burletta Co. presented The Little Primrose, and, to a very small house, it proved to be a nonsensical affair, with no plot and in fact no drawing qualities. If the management expect to keep it on the road it will have to be much improved. The co. was only fair. Barry and Fay presented their new comedy "All Crazy" to a fair house, 3rd. It proved a success. Billy Barry as Tim Flynn, S. C. Dubois as Judge O'Grady, Cora Van Tassel and Stella Rees, took their parts excellently.

Items: Hugh Fay was indisposed while in this city, and did not appear. His part (Judge O'Grady) was well taken by S. C. Dubois.—Prof. Joseph Ais, for the past two seasons leader of the orchestra at the American Theatre, has accepted an engagement at the Grand Opera House, Brooklyn. He is an excellent leader and will be missed in this city by a host of friends.

ROCKVILLE.

Henry Opera House, (E. S. Henry, manager): Mr. Rooney's New York Star Comb. opened 4th, to fair business. The evening was one of the warmest of the season. The performance was one of merit, every specialty being well encored. Particularly worthy of mention were Petrie and Fish, O'Brien Brothers, Maud Beverly, and of course Mr. Rooney and his little Katie, the latter appearing here for the first time, the song "My Bold Jack Tar," and receiving a double encore for the same.

Fitch's Skating Rink: opened 5th, by Girard and Sobel's Celebrities; to poor business, though giving the most complete satisfaction. The evening was a repetition of the one before, very warm, or rather, decidedly hot. Prof. Canary astonished the people, by doing some of the most wonderful feats on his bicycle. Prof. Livesy performed several new and difficult tricks on the roller skates. Both were encored. The others received their share of applause.

SOUTH NORWALK.

Music Hall, (F. M. Knapp, manager): J. S. Murphy and Co., No. 2, opened here 3rd, fine run of business. Mr. Murphy is a close imitator of his brother, and for a first night his acting in some parts was above criticism. Co. fair.

NORWALK.

Opera House, (F. W. Mitchell, manager): Carrie Swain in "Cad" the Tom Boy, 1st, opened the season here to medium house. This was the first appearance of Miss Swain here, and the satisfaction she gave was all that could be desired.

Barry and Fay, appeared in All Crazy, 5th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A fair-sized audience attended "The Crimes of London" 4th and 5th. The co. and play gave general satisfaction. Their orchestra which was very fine, received its share of the applause. Mr. Rooney and co. gave a very amusing variety entertainment, 6th. Mr. Rooney will remember his sixth visit to Meriden—[illegible] house.

WINSTED.

Winsted Opera House, (J. E. Spaulding, manager): J. S. Murphy in Kerry Gow, 6th. Play well rendered. Fair business, considering torrid weather.

WATERBURY.

Opera House, (Jean Jacques, manager): The season was opened by Mr. Rooney's excellent variety co., 1st. It well deserved the large house present. Barry and Fay's All Crazy was presented 4th. S. C. Dubois taking the part of Judge O'Grady in place of Hugh Fay, who is ill. The audience was large, but it was evident that All Crazy did not meet with as much favor as did Irish Aristocracy.

DANBURY.

Opera House (C. L. Taylor, manager): Was opened 2d with Crimes of London to a fair audience. John S. Murphy in Kerry Gow followed 4th to good business. Peck's Bad Boy was well presented by Atkinson's co. 5th to the largest audience thus far this season.

Item: Sam Alexander a native of this city, and formerly treasurer with Carrie Swain, manages Kate Claxton this season.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Manager Cohen has begun to make some needed improvements. The Adamless Eden co., Lizzie May Ulmer and Louise Pomeroy are booked for this month, but Mr. Cohen declines to furnish dates. About one hundred engagements have been made for the season, including Clara Morris and the Madison Square co.

SAVANNAH.

The entertainment tendered T. B. Catherwood at Ford's Opera House, 5th, was a gratifying success to all concerned, Mr. Catherwood particularly. He sustained his reputation as a leading amateur.

The news of the promotion of Lawrence Hanley to one of the principal characters in The Silver King co. was very pleasing to his many friends here. Leavitt's Burlesque Novelty co. is billed for 17th, which will open the season. They will, as usual, have a crowded house, besides its being the first performance this season. Barlow-Wilson Minstrels have lithographed the town already for their performance, 20th.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): After the long, dull silence of the Summer months, the auditorium of this deservedly popular place of amusement is soon again to resound with merriment and the happy plaudits of crowded houses. The well-known Barlow-Wilson Minstrels will open the season, 13th.

ROME.

The town is quite gaudy with bills of the Barlow-Wilson Minstrels, booked 12th.

AMERICUS.

The season here will open in about two weeks. Mr. George M Glover, the manager and proprietor of the Glover and Perry Opera House here, has secured some of the best cos. on tour. He is confident that this season will be a fine one, and that almost all of the troupes coming South will make a stop here before returning to their quarters.

ILLINOIS.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Cal Wagner opened August 30, after a week's rehearsal, to good business. Distrust 3d, to small house. Too much [illegible] and too little acting in this new production. Manager Davis has booked Hewitt's Museum, Madam [illegible], Jesse James, Lambert and Richardson, Col. Wood's Museum, John T. Raymond, Planter's Wife co., Dupree and Benedict's Minstrels, Mr. Rooney, Helen Sedgwick, Eric Bayley co., Lillian Olcott, Pathfinders, Mattie Vickers, Nobody's Claim, Rentz-Santley co., Tony Denier, Joseph Emmet, Mountain Pink, Joseph Murphy, Kendalls' Burlesque, Rhea, Harvard vs Yale, Adamless Eden, etc.

Gaiety (John Long, manager): Has kept open all Summer.

Item: The new Grand Opera House will be opened sometime in November.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): George Adams' Humpty Dumpty co. came August 31 and appeared before a medium-sized audience. Cal Wagner's Minstrels appeared 1st, 2d and 3d, to light business. Den Thompson, 4th, 5th and 6th.

Arena: Barnum's Circus comes 15th.

ROCKFORD.

Opera House (C. C. Jones, manager): Denman Thompson in Joshua Whitcomb opened the season to a large and well pleased audience. Edith Murrilla and [illegible] received three encores for their singing and dancing. Katie Putnam co. in Lena, the Madcap, and Little Barefoot, 3d and 4th, to good houses, giving good satisfaction. The Louise Sylvester co. in Little Tramp and Freaks 5th and 6th and matinee, to well-filled houses; co. fair. W. J. Florence, 27th; Milton Nobles, 29th.

Item: H. A. B. Williams, advance of Katie Putnam, and Frank Torrence, of the Swiss Bell Ringers, were in the city 2d and attended the Den Thompson performance.

INDIANA.

MUNCIE.

Wysor's Opera House (H. R. Wysor, manager): Will be opened on the 15th by Mountain Pink co., followed by Bandit King 19th. The prospect of a good season is flattering.

WABASH.

Harter's Opera House (Alfred Harter, manager): The Distrust co. was here on the 2d to good house, giving an entirely satisfactory performance.

IOWA.

DES MOINES.

The Grand Opera House (W. W. Moore, manager): August 29, Nellie Boyd opened for three nights and matinee with Forget Me Not, to light business. Second night Lucretia Borgia, though put on and acted in good shape, failed to attract. The engagement closed 1st, with Ticket-of-Leave Man. Miss Boyd's repertoire will have to undergo a change before she secures a Des Moines success. Sketch Club presented a very pleasing entertainment to fair sized houses, 2d and 3d. The co. contains some very good talent. Sol Smith Russell in Edgewood Folks, 4th, 5th and 6th. The house was filled to its utmost capacity the first night. The efforts of Mr. Russell and co. were enthusiastically applauded. Slight diminution second night.

Foster's Opera House (W. Foster, manager): Pavements of Paris, opened 1st, to a crowded house. Scored a decided success. The succeeding performances were quite satisfactory, and have had a liberal patronage. The engagement closed 6th.

Lewis Opera House, E. Des Moines. The Buchanan Comedy Co., at this house at cheap prices attracted fair house for the week. Their dramatic efforts seemed to please.

DAVENPORT.

Burtis' Opera House (A. L. Steele, manager): Re-opened 4th, with The Rajah to a packed house. Henshaw-Ten Broeck Comedy 12th; Barney McAuley 18th.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Mattie Williams Little Duchess comb. came 1st, for the week of the Fair in a repertoire of The Little Duchess, All Fools Day, Fanchon and Divorce, to medium good business. Cal Wagner's Minstrels, 16th; Louis Aldrich, 19th.

Items: The Bowers and Roach Minstrels are in town for a few days awaiting the arrival of paper and band uniforms.—Beatrice Lieb departed 1st, to join the Madison Square forces, many of her admiring friends made her departure a pleasant one, by assembling at the depot and waving adieus.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Dickson's Sketch Club, week of August 31, presented Editha's Burglar and Combination, Monday, Tuesday and Thursday evenings, and A Cup of Tea and His Last Legs, Wednesday, Friday and Saturday evenings. Business only fair, three days of rain interfering very materially with the receipts. The Sketch Club is a first-class co. and gave excellent satisfaction.

KANSAS.

PARSONS.

Sells Brothers' Circus exhibited 1st to a perfect mass of people. This is a good show, but has an extraordinary number of pickpockets, confidence and Chuck-a-luck men following it.

PERU.

Opera House (C. M. Emerick, manager): The regular season opened 1st, with Wren's Distrust co., drawing a fair and appreciative audience.

TOPEKA.

Amusement circles have been quiet the past week, the Grand Opera House being closed till the opening of the regular season, 8th, with the Devil's Auction, and Crawford's Opera House having been unfortunate enough to have two attractions, May Temple, and the Acme Opera co., cancel dates. The former, it is understood, failed to connect by reason of financial embarrassment—quite a common complaint out West—and the latter organization had several of its members taken suddenly ill with fever at New Orleans. Mr. Crawford, however, has succeeded in engaging the Maude Atkinson Comedy co. to open the season beginning 8th, and it will doubtless prove as strong an attraction as those cancelled.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. Macauley, proprietor): Opened for the season 4th, presenting the Barlow-Wilson Minstrels to an audience that filled the lower floor entire, there being but few unoccupied seats, while the balcony and gallery were filled to overflowing. The evening was oppressively hot, and that the large audience remained throughout the performance, giving every evidence of appreciation, is an indication that the attraction was satisfactory and that the people are ready for the amusement season to begin. The successful opening should be pleasing to Manager Macauley, in view of counter-attractions elsewhere. It is said there were 12,000 people at the Exposition alone on that evening. The pretty little theatre needed but little attention, but such as was necessary was done by the management. With a little brightening up of the paint, a few needed changes in the stage, and the addition of a cosy smoking-room, which will be fitted up with the Macauley characteristic taste, the old favorite is ready for action, and a glance at the attractions engaged readily convinces one with most effective ammunition. The minstrels gave a fine entertainment, the features of which were the singing of George Gale and Stanley Vernon in the first-part and the amusing and original finale to the same; E. M. Hall with his banjo, and the screaming funny business of Messrs. Wilson, Barlow and Dougherty. The latter's stump speech was really good. The Shadows of a Great City, 6th; the Hanlons, 13th.

Masonic Temple (Meffert and Friedlander, managers): The Emma Abbott Grand English Opera co. will open this beautiful house 8th, presenting Semiramide, with Abbott, Annandale, Campobello and Fabrini in the cast. It is claimed this will be the first production in English ever given of this masterpiece. Friday, 5th, the house was lighted up for inspection, and the local quilldrivers were invited to view the result of the efforts of the management to make a first-class theatre of what was formerly, to say the least, a very ordinary place, hardly suited for general theatrical representations. It is a great success. The walls are finished in old-gold, the woodwork in white and gold, the whole producing a most pleasing effect. To the right of the stage is a large portrait of Booth; in a corresponding position on the left one of Nilsson, while above the arch appears Mary Anderson. They are all done in oil by Earl, and the likeness in each case is excellent. The new style of opera boxes are used, with handsome hangings and suitable furniture. The stage is a gem, complete, having all the improvements, extensive dressing-room accommodations, precautions in case of fire, new scenery entire, and so enlarged in every way as to be able to present the most elaborate spectacle travelling. The seating arrangements are perfect. The entrance has been enlarged and the lobby walls covered with appropriate photographs and lithographs. Messrs. Meffert and Friedlander are well known in the profession as good business men and genial gentlemen. Good wishes go with them. They have a fine list of attractions and will certainly get a good share of the patronage. Hearts of Oak, 11th.

New Grand (J. P. Whallen, proprietor): Bella Moore in A Mountain Pink was the attraction 1st, when the doors of this new venture were thrown open to the public, which responded in numbers which tested the capacity of the house—2,800 people occupied the seats and lined the aisles on the opening occasion, and testified approval of the theatre, the manager, the play and the players by frequent and spontaneous applause whenever occasion offered. A further description than given in last week's letter is unnecessary. It is proper to emphasize the favorable notes then made. The accommodations are perfect, and from the genial gentlemen who give to our people such an ornament to our city down to the humblest attache, there is a desire to please. On the opening night Senator J. C. S. Blackburn, in a few well chosen and appropriate remarks, formally opened the house to the public. In the course of his speech he paid a high and deserved tribute to the Whallens, who by energy, honesty, pluck and determined perseverance, have raised themselves from obscurity to an enviable position. Their energy is without limit, their resources boundless, their friends legion. The audience contained our best people. In one of the boxes sat ex-Governor Blackburn and family, while in the auditorium were comfortably seated Mayor Jacob, ex-Mayor Baxter, prospective Mayor Reed, would-like-to-be-Mayor Hamilton, and many celebrities, monetary, social and political. Shortly after the curtain went up, and while the attention of the audience was directed to the stage, there came a slight crash and a voice said, "My God!" A panic ensued for a few moments that threatened to imperil many lives. A rush was made for the doors, and a speedy thinning out was the result. It was soon discovered the accident was simply the breaking of a chair. Through the efforts of the cooler heads the people were induced to resume their seats, and the play proceeded. The cause for the affair was so trivial that it hardly calls for mention; but the fact should be emphasized that were the means of exit not so complete and ample as they are, many lives would surely have been lost in the rush. Business has been good with Bella Moore, who gave a pleasing performance of a rather tame play. Her co. is a good one. Humpty Dumpty, 8th; Tony Pastor, 15th.

Harris Museum (P. Harris, proprietor): The weather still operates against this attractive resort. Business has, however, been fair. Museum features, Jennie Quigley, Engle's Clock, automatic figures, etc. A very fair performance of Pinafore twice daily by the opera co. The chorus was particularly good, the costumes correct and new, the ladies pleasing. This week, Captain Bates and Wife, "big folks." Jennie Quigley remains, apostolic clock, Punch and Judy and Olivette, with the weighty little Annie Caldwell, late of Farrar and Florence co., in the title role.

Herzog Museum (Herzog and co., managers): After one week's experience and after losing a neat sum of money it has been decided to abandon the museum project, and in a short time this place will open as a straight variety theatre. It will be the only place of the kind here, and will doubtless be a success. During past week the Farrar and Florence co. gave a good burlesque performance of Cinderella, the Tyrolean Warblers warbled, the giants and Aztec children were in attendance. The public kept industriously away, with the result as above stated.

Items: John G. Magie, representing the Hanlons, is in the city.—Professor Henry Burck will lead the orchestra at the Masonic.—Farrar and Florence co. went to pieces here this week. Co. scattered, several going to Harris'.—Mary [illegible] is in the city circulating among her friends.—Manager Whallen and Treasurer Savage, of the New Grand, have both been confined to their rooms by sickness.—Hoyt, of New York, painted some of the scenery for the Masonic; also Fitz, of this city, who has done some excellent work recently, particularly the curtain at the New Grand.—Miss Eva Smith, a stage-struck damsel with some ability, goes to New York seeking an engagement. She is pretty, has a pleasing figure and is very much in earnest. May she succeed.—All familiar faces at Macauley's.—Alfe Perry, of the Bella Moore co., was a member of the original stock co. at Macauley's. The three-hundred little maid has developed into a charming woman.—The programme to be used at the Masonic is a very attractive affair.—W. A. Gregg, of the Bella Moore co., has made many friends by his uniform courtesy.—There was a great sale of The Mirror the past week, the supply not equal to the demand. There were none to be had within half an hour after arrival.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The Boston Theatre co. inaugurated the season of 1884-5 with The Silver King 4th and 6th. The production was a fine one; to particularize would be useless. The stage settings were especially good, and in many cases magnificent. Large houses at regular prices were refused by the management, and the usual mistake of advancing the rates was evident at each performance. Next week, Lights o' London.

Greenwood Gardens, (Charles Latzell, manager): Has been doing a big business the past week, and the delightful weather has attracted large crowds to this lovely resort.

Peak's Island Pavilion (T. J. Lawrence, manager): A variety show of an ordinary type has done well, although the managers seem to have forgotten the policy adopted at the beginning of the season. Cornner and his Merrymakers were booked for this week, but were frightened off.

Items: The improvements at the Theatre reflect credit on Curtis' judgment. The new drop by Moler is very handsome. The flies have been lengthened and most of the old sets have been repainted. New carpeting has been laid, and fresh paint is visible about the lobbies. Altogether, the house is in good condition for the season's business, which, from the present outlook, will be prosperous.

BANGOR.

Opera House (T. A. Owen, manager): Lights o' London (Eastern) began its season here 1st with a three nights' engagement. In consequence of many counter attractions it played to small houses. The cast is as follows:

Squire Armytage	Thomas Leigh.
Harold Armytage	G. L. Davis.
Clifford Armytage	Louis Atkins.
Marks, the lodge-keeper	Wm Barnard.
Seth Preene	J. L. Carhart.
Joseph Jarvis	Samuel Hemple.
Shakespeare Jarvis	Gertrude Elliot.
Jim	Albert Kline.
Hadlington	Wm. H. Butler.
Detective Cutts	E. A. Barron.
Detective Watts	J. M. Powers.
Philosopher Jack	W. A. Rouse.
Percy Devere	Harry Clarke.
Joe, a trotterman	W. A. Rouse, Jr.
Mr. Bancroft } Society men	L. Hobert.
Mr. Miles } Society men	F. A. Dewey.
Waldron	Wm. D. Murray.
Boxer	Jos. H. Gettings.
Tim	Jamie Rankson.
Bill, a costermonger	James O'Connell.
Superintendent of Police	Henry P. Howell.
Porter of Workhouse	James Williamson.
Bess Marks	Mable Leonard.
Hettie Preene	Mrs. G. L. Davis.
Mrs. Eliza Jarvis	Fannie Denham Rouse.
Preene's Servant	Mrs. Allen.
Annie, Hettie Preene's maid	Fannie Clark.
Sal, Boxer's wife	Mrs. Rankson.

Considering that this was the first performance, the play ran rather smoothly. The scenery was very fine. The prompter was called into play rather too often, but on the whole the audience was very well satisfied.

Items: The Madison Square co. cancelled.—There has been a tribe of Indians here for a month giving an outdoor exhibition on the circus grounds. They give a very interesting performance, but it is rather tiresome to listen to the discourse on the virtues of the medicines which they sell.

MARYLAND.

CUMBERLAND.

Academy of Music (Charles Sanders, manager): Grau's Opera troupe, all week. Opened to poor house, 1st. Poor performance. Big house 2d, and much better performance.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): William Redmund and Mrs. Thomas Barry in Charles Osborne's play, A Midnight Marriage, 2d, to large and well-pleased audience. The co. is excellent. Frankie Bishop and Muggs' Landing were both new to us, but succeeded in drawing a fair house 4th, in face of strong outside attraction. Zimmerman's Burletta co. closed the week, 6th, in The Little Primrose, to poor business. Of the co., James Sturges is the only one that calls for notice.

Items: W. G. Hunter, Jr., is with the Rag Baby party and not Bad Boy, as I stated last week.—Will Falls, an old acquaintance, is treasurer of the Redmund-Barry co.—Alfred McDowell is the star of Muggs' Landing, and does some clever acting as the Land Agent.—Coming: Crimes of London, 11th, 12th; Rag Baby, 13th; Banker's Daughter, 16th; Wages of Sin co., 2nd.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Although it was the warmest night of the season, the Boston Theatre co. in The Silver King drew a very large house. Fraser Coulter as Wilfred Denver, and Rachel Noah as his wife, were all that could be desired. Frank M. Burbeck, a new-comer here, as the Spider, deserves a good word. The several stage settings were in excellent taste. Wm. Redmund and Mrs. Barry in A Midnight Marriage, 11th; Jumbo Davis, 15th.

Music Hall (Simons and Emery, lessees): The season will open 13th with Hoyt's new play, A Parlor Match. Rehan's 7-20-8, 18th; Nobody's Claim, 22nd and 23d; Howard Specialty co., 25th, 27th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): A Midnight Marriage was produced night of 2d with William Redmund and Mrs. Thomas Barry in leading roles. They acted their parts with fidelity and truthfulness, Mrs. Barry in particular, and created a very favorable impression. The support was uneven, some of the characters being portrayed with more than average ability, while others were below mediocrity. Rag Baby, 12th; Mr. Rooney's comb., 16th; Cronan's Banker's Daughter, 17th; James O'Neill in Monte Cristo, 18th; John Murphy (a brother of Joe) in Kerry Gow, 19th.

Items: W. R. Falls, who was treasurer of Hoyt's Rag Baby co. last season, occupies a similar position this year in the Midnight Marriage co. He has booked for thirty-six consecutive weeks, and expects business thus far good. Mrs. Elmer G. Connell (Topsy Venn) plays a leading part in Adamless Eden co. this season.

SALEM.

N. W. Andrews and co. opened the season 4th with the Boston Theatre co. in A Midnight Marriage to a fair house considering the hot night. Moulton and Johnson on the 6th introduced the Equine Paradise for week. Ten performances will be given. This season will see three sets of local managers in the field, viz.; Moulton and Johnson, N. W. Andrews and Co and N. B. Hooper. Enough to give us the best of attractions.

HOLYOKE.

Opera House (Chase Brothers, managers): Under the care and direction of these accomplished managers, the house has been put in most excellent condition, and was opened 1st by Barry and Fay in their new play, All Crazy, by Leonard Grover. Mr. Fay (the genial) being absent on account of illness, delegated the part of Judge O'Grady. The play was, in consequence, very like the antique and horrible saying of "Hamlet, with Hamlet omitted." Zimmerman's Burletta co. appeared 3d in Little Primrose. Only a fair audience attended. The musical features were pretty and catching. After a few more rehearsals the burletta should certainly make quite an attractive road piece. The co. labored under the exasperating conditions of a very hot night and a badly tuned piano. Frances Bishop, in Muggs' Landing, 9th; Jumbo Davis, 12th; Carrie Swain, 17th; M. B. Curtis, 23d; D. A. M., 30th.

LYNN.

Music Hall (James F. Rock, manager): Ligon and Baker's Magnetics, 1st and 2d., to poor business.

Item: Harry Brown, last season's stage manager with the Palmer-Ulmer Dante co., is playing a short engagement with Ligon and Baker's Magnetics. He goes with a Bunch of Keys party in a short time.

TAUNTON.

Music Hall (A. B. White, proprietor): Redmund-Barry co. in A Midnight Marriage, 4th, to a large house. Mrs. Thomas Barry and William Redmund are great favorites here, and were well received. Cronan's Banker's Daughter, 18th.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Equine Paradox had possession of the house for week ending 6th. Good audiences attended, and all seem well pleased. Jumbo Davis, 11th; 7-20-8, 13th; Chanfrau in Kit, 16th; Storm-Beaten, 18th, 19th, 20th; Gunther Comedy co. in D. A. M., 22d; Leavitt's All Star Specialty co., 25th; Wages of Sin, 26th, 27th; M. B. Curtis in Sam'l of Posen, 29th.

Bigelow's Garden: Patti Rosa played to fair houses in Mizpah during week ending 6th. Ligon and Baker's Vanity co. week of 8th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Barry and Fay in their new play, All Crazy, 2d, had a good house, and there was lots of fun. The piece is a little higher comedy than they have ever before attempted, but Billy Barry made a decided hit. Fay was not in the cast, he being announced as temporarily ill. The Little Primrose, 4th, is the crudest yet ever inflicted upon an unsuspecting and too-confiding audience. The Zimmerman Burlesque co. were capable for its production, and it is a wonder that such capable people as Lilly McHenry and James Sturges will waste their talents in such a piece of inanity. The piece was also billed for the 5th, but there being only $7 in the house the audience was spared a second infliction, and no performance was given. Muggs' Landing, 6th, had a light house, though the plot is rather clumsily and laboriously worked out. The efforts of Frances Bishop and Alf McDowell gave good satisfaction.

MICHIGAN.

EAST SAGINAW.

Germania Hall (S. G. Clay, manager): John T. Raymond opened the amusement season 4th in For Congress. He was greeted by a large and fashionable audience, although the weather was very hot.

Items: Germania Hall, which is leased by Manager Clay until the new Academy shall be ready, is centrally located and capable of seating one thousand comfortably. The stage is large, and the conveniences in the shape of dressing-rooms, etc., are very great. During performances no liquors will be sold on the premises, and no doubt it will be well patronized.—J. M. Wood, architect of the Academy, tells me that he is confident of its completion by the 15th of November, and that East Saginaw will then have a theatre second to none in the West. Under his supervision the work is being rapidly carried on, and the building will be roofed in before many days.

MANISTEE.

Union Hall (W. C. T. U., managers): The McGibeny Family entertained a crowded house 3d. This was their second appearance in Manistee, and their houses testified to the appreciation in which they are held. To mention the specialties would require a description of each member, as they each possess an individuality that becomes an attraction. Among the more noticeable encores were on the rendering of the cornet solo, "La Couronne," by Steinhauser, by Miss Viola, and the violin solo, "La Melancolie Pastorale," by Fr. Prume, by Mr. Hugh. The co. also has a valuable acquisition in L. Von Meyerhoffer, pianist.

FLINT.

Music Hall (Thayer and Page, managers): The season opened 8th with W. J. Scanlan in The Irish Minstrel to a crowded house. M. B. Curtis in Sam'l of Posen, 11th; Fred Warde, 13th; Mlle. Rhea in Yvonne, 15th; Sol. Smith in Ranch 10, 23d, 24th, 25th, 26th.

BAY CITY.

Westover Opera House (John Buckley, manager): John T. Raymond played in For Congress 3d, it being the opening night of the season. Although a warm night, the house was fairly well filled and all were exceedingly well pleased.

Items: Last Monday night the Common Council of our city took action on allowing Mr. Westover the privilege of opening the Opera House, and decided that he be not allowed to open except he make certain repairs, bettering the exit, and also attach some sort of a fire escape to the building. Mr. Westover said that it will not pay him to do it; that it does not pay a reasonable rate of interest. Mr. Buckley says that if it is closed he will run special trains to East Saginaw, so that it shall not cost Bay City people any more to attend an entertainment there than it has at home. A great many think that if it is closed it will result in our having a first-class opera house on the ground floor. Raymond was allowed to play without molestation.

LANSING.

Buck's Opera House (M. J. Buck, manager): Our season opened auspiciously on the 4th, with Ranch 10. The piece has always been a favorite here, and, judging from its reception, still has great attraction for our playgoers. Sid. Smith, as the Judge, has surely scored a hit. Mr. Arnott plays the dual role of Al and Tom with smoothness. As Annie Smalley, Miss Helmesi was much admired. Her simple grace and winning face fully realize the heroine as the author must have conceived her, and her acting is so natural that it conceals her art. The cast retains most of the best material of last season, and where changed has been improved.

IONIA.

Armory Hall (K. R. Smith, manager): Season opened with Ranch 10 to good business. Sid Smith as the Judge and Lillie DeGrey as Nely Barrett were superexcellent. Only a Farmer's Daughter, 15th.

ADRIAN.

Adrian Opera House (Charles Chunwell, Jr., manager): Rhea opened the season, 6th, in her new play Yvonne. Our bill for September is as follows: 11th, Only a Farmer's Daughter; 15th, Ranch 10; 22d, Hyde and Behman's Minstrels; 24th, Fredrick Warde; 25th, Wanted—A Partner; 26th, Big Four; 29th, Harry Watson's Wrinkles.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Louis Aldrich in My Partner, 1st, 2d, 3d, and matinee. Opening this season to very good houses. Although the co. is composed partly of new people, yet numerous rehearsals enabled Mr. Aldrich to present the play in a very commendable and successful manner, giving a smooth and satisfactory performance. Luke Martin's Chinaman, Wing Lee (first appearance in this part), was exceedingly well done, and met with great favor. Dora Goldthwaite invests the role of Mary Brandon with intense interest. Mrs. Louisa Morse makes the part of Posie quite prominent. E. S. Tarr as Major Britt was exceedingly good. Charles Mason as Ned Singleton, E. S. White as Josiah Scraggs, and James Dunn as Mathew Brandon, very acceptably filled their roles.

Smith, Waldron, Cronin and Martin, [illegible] Comedy co. (original Big Four), 4th, 5th, 6th, and matinee. They give a very laughable entertainment, introducing singing, dancing and specialties. Very fair houses. The big four exerted themselves to please. Helene Dalton is bright and versatile; sings and dances well. Jennie Caird is very clever. The audience seemed to enjoy the performance.

Olympic Theatre (Edwin P. Hilton, manager): Attractions week 1st. Sketch and comedy, Mr. and Mrs. Brown, or, St. Paul by Gaslight. Performances good; houses very fair. New faces, Lizzie Hanley, Marshall sisters, Florence and Lee, Billy Hanley and Charles Orville.

The Sitting Bull comb., a band of Indians engaged in the late border war and the Custer massacre, comprising Sitting Bull and wife, Princess Winona, Red [illegible], Spotted Horn Bull and wife, and four noted braves in full Indian costume, with their interpreter, occupied a box Wednesday evening, taking in My Partner with evident pleasure and curiosity. This band will leave St. Paul for New York 8th, and will give exhibitions through the East, opening at the Eden Musee, New York, on the 15th. General manager, W. W. Kelly; business manager, Chic Allen; assistant manager, Paul Blum; lecturer, Major J. M. Stevens.

MISSOURI.

SPRINGFIELD.

Our season opens 16th with Lillian Brown's Jollities. Sells Brothers' Circus 19th.

JOPLIN.

Joplin Opera House (H. H. Haven, manager): The amusement season opens with Callender's Minstrels 11th, to be followed by Lillian Brown's Jollities, 16th. The following are some of the attractions Manager Haven has secured for the season: Hoodoo and Ten Broeck Tarrier co., Sol Smith Russell, Harry Vaughn's Kentuck co., Robert McWade, Adamless Eden co., Madam Hanley's Female Minstrels, Carrie Swain, Cronan's Banker's Daughter, Only a Woman's Heart co., Lizzie Evans, Ragged Rock, A Mountain Pink.

Item: Manager Haven is adding some necessary improvements to the Opera House. He intends making it one of the best houses in the circuit.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): The season was formally opened by Lillian Brown's Jollities in the Electrical Doll 6th for matinee and night. Houses and satisfaction were good on both occasions.

NEBRASKA.

FREMONT.

Bullock's Opera House (George Yates, manager): The Rajah, August 29, to a large audience. From here they went to Kansas City. Edwin Clifford's Co. introduced themselves, 1st, with Planter's Wife; Tuesday, Ingomar; Wednesday, Planter's Wife; Thursday, Galley Slave; each night reserved sale of seats has doubled.

NEW JERSEY.

JERSEY CITY.

The extraordinary length of the present heated term is affecting the attendance at the theatres to a marked degree. Although Monday was a scorcher, a passably fair audience attended the opening night of The Octoroon, at the Academy of Music, and with the aid of fans and handkerchiefs, evidently enjoyed the performance. The Octoroon is so well-known that comment on the drama is unnecessary. Suffice to say that it was mounted in a very creditable manner, and the musical accessories were excellent. The part of *Zoe* was assumed by Louise Rial and carried out very fairly. She seems to lack the vivacity necessary in the first part of the play; but makes up for it by her pathos in the latter part. The Jacob McCloskey of Charles Chappell was very cleverly done, in real melo-dramatic style, and was brought out in bold relief by the quiet, cool rendition of Salem Scudder by George Learock as a back ground. The Old Pete of George Woodward was a very good imitation of the plantation darky and was quite amusing. Lizzie La Baron made the most possible of Dora Sunnyside, as did Emma Sterrett of Mrs. Payton. W. Owen is rather lugubrious as a lover, but did very well. [illegible] O'Kane [illegible]. In fact the piece was well staged in every respect, and [illegible] Mr. Henderson [illegible]. The co. will appear next week at the [illegible] Theatre, [illegible], and a new co. will produce Far West here.

Manager Henderson says that he has no doubt of the ultimate success of his season in Jersey City, although if he had known the kind of weather we were to have he would have postponed the opening of the theatre a couple of weeks and started in with a rush.

ORANGE.

Music Hall (G. P. Kingsley, manager): The season opened on the 4th with [illegible] comb. to good. Fair business; Catherine Lewis in Madame Boniface 19th.

TRENTON.

Taylor Opera House (John Taylor, manager): Flora Moore and co. presented A Bunch of Keys, 3d, to a light house. Performance fair. The [illegible] Novelty co., 4th, to fair business. The Royal British Burlesque co. made their first appearance in this country, 6th, in a burlesque called [illegible] and Co., Limited. The burlesque was about the worst it was ever my misfortune to listen to, and the co., with one or two exceptions, was no better. Patrick Feeney would have been considered a good Irish comedian a generation ago, but the days of such [illegible] are past. Edward J. Henley [illegible], did some very good [illegible], but he is not equal to our R. E. Graham. Grace Foley has a very good voice, which she uses very well. [illegible] was fair.

NEW YORK.

ROCHESTER.

At the Grand, the last half of the present week, Milton Nobles appeared in Love and Law, to good houses. The co. supporting Mr. Nobles is one of great merit, and did splendidly with their several characters. [illegible] and Gourlay, 15th to 20th; Jumbo, 25th, 26th, 27th.

The Academy will open its regular season on the 15th, with R. E. Graham's "Wanted—A Partner," for three nights. Margaret Mather, 19th, one week. [illegible], one week. Michel Strogoff, 29th, one week.

J. J. Collins has everything in shape for the opening of his first season in Washington Hall [illegible]. The following attractions will be presented: [illegible] Family, [illegible], the Ross Children, Fred Clark, [illegible] and the [illegible] Family, and the Hollywood Juvenile Opera co.

Buffalo Bill and his Wild West Show will appear at the Driving Park, 15th to 18th.

ALBANY.

Last night brought the conclusion of the season under canvas, and Messrs. Jacobs and Proctor have good reason to congratulate themselves on the successful issue of their venture. The tent has been packed at almost every performance since its opening, and bad weather was the sole cause of the very few light houses during the Summer. The entertainments offered, and they have been varied, have, with one or two exceptions, been of the best, and entire satisfaction is expressed on all sides over the result of the season. The managers will now devote their entire attention to the Royal Museum, and a very successful season may be anticipated.

Royal Museum (Jacobs and Proctor, managers): [illegible] comb. attracted large audiences during the week ending 6th, and gave two performances daily. For the present week a season of comic opera is announced, [illegible]. The operas billed are Boccaccio, Chimes of Normandy and Olivette.

Leland Opera House (Mrs. Rose M. Leland, manager): The regular season will begin [illegible] on the 15th, and the ever-popular Emmet will be seen for a week in his new piece entitled Fritz in a [illegible].

Items: Frank Farrington left for New York last week to begin rehearsals with the Planter's Wife co. [illegible] the wish of his many friends.—It is probable that the new [illegible] will be [illegible] for political meetings, as one is announced for Thursday evening.

BUFFALO.

Academy of Music (Meech Brothers, managers): The [illegible] co. gave their first performance of the season [illegible] during the week to a succession of large houses. [illegible]

Court Street Theatre (J. H. Hill, manager): Margaret Mather opened this house last week. [illegible]

Music Hall, (Meech Brothers, lessees): [illegible] for week of 8th.

The Adelphi, (Joe Lang, manager): [illegible] good business resulted. They will remain another week.

Items: [illegible]

COHOES.

Opera House (F. J. Collins, manager): Mestayer's Tourists 6th to fair business considering the intense heat. [illegible] good impression. [illegible]

SYRACUSE.

Wieting's Opera House (P. H. Lehnen, manager): The season was most auspiciously opened 1st by the Milton Nobles co. in Love and Law. [illegible] Only a Farmer's Daughter [illegible]. The present week will bring out Wanted—A Partner, for the first three nights, and The Silver King for the last half of the week.

Items: Though the weather here is scorching hot, the season's opening was very satisfactory. A new dime museum will be opened 15th.

AUBURN.

Academy of Music (E. J. Matson, manager): The season opened 1st with Atkinson's Peck's Bad Boy to a large and well pleased audience. [illegible] Michel Strogoff was presented in fine shape to a large house 4th; Her Atonement 13th.

AMSTERDAM.

Opera House (A. C. Wolf, manager): Michel Strogoff 3d to fair business. Her Atonement 11th.

Potter Opera House (Potter Brothers, managers): Hill's Peoples' Theatre co. is playing a two weeks' engagement to crowded houses.

Item: Mrs. Carrie Turner is spending a few days with Miss Carrie McDonald in this city.

SALAMANCA.

Opera House (Hudson Ansley, manager): The New Orleans Minstrels opened the season here to a very good house 1st. As a whole the performance was good. [illegible], comedian, and Weeks and Pond, songs and dances, deserve especial mention. The military drill and marching, arranged by William Allen, was finely executed.

TROY.

Griswold Opera House (S. M. Hickey, manager): Jumbo Davis, with brass band, [illegible], appeared to fair houses 5th and 6th. For the current week Bartley Campbell's Siberia, with [illegible] and Athens Lawrence in the leading roles, [illegible] large audiences. This is the opening attraction of the season, and will be followed by Harry Miner's Silver King co. 15th, one week; J. K. Emmet 29th, one week.

Grand Central Theatre (P. Curley, manager): J. J. Sullivan and co. in The Solid Man is the attraction for the current week.

Apollo Hall (James Hearne, manager): Large business past week. Arthur Solis in his clever magic act and Carrie Belmont in her songs and dances met with a warm reception. For the current week the following: Carrie Herbert, Lavender and Price, Nellie Reville, James Hearne and Sadie Moffitt, Fred Wenzell, May Clayton and George Phillips.

Items: Charles E. Power business manager of Campbell's Siberia, made many friends during his short stay.—Buffalo Bill's Wild West did an immense business at Island Park 1st, 2d and 3d.—Annie Hagerman of this city has been engaged by the Fifth Avenue Theatre of New York.—Hi Burns, also of this city, joins Gilmore's Oddities at Lowville, N. Y. 18th, as advance agent.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Michel Strogoff was played 5th to fair house. It did not give very good satisfaction, as the stage was too small for the scenery.

ELMIRA.

Opera House (W. E. Bardwell, manager): Tony Denier's Humpty Dumpty co. gave a fairly pleasing entertainment 4th, 5th and 6th to about paying business. The Bangs' Silver King co. opened a three nights' engagement 8th.

Driving Park: Buffalo Bill's Wild West Show began a four days' engagement 6th to nearly three thousand

[CONTINUED ON EIGHTH PAGE.]

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Palmer, Minnie
Purdy, John
Perry, W. H.
Purdon, Charles T. (2)
Paley company, Manager.
Paterson, Chas.
Pyne, Augustus
Perkins, A. M.
Peters, John
Pomeroy, Louise
Phelps, Miss Minnie
Reynolds, Walter
Rose, A. M.
Rogers, John R.
Rogers, J.
Rogers, Chas.
Robertson, Wm. H
Roberts, May
Richmond, Horace
Raymond, John T.
Rich, S. L.
Robb, J. H.
Robinson, F.
Rochester, W. F.
Reid, T. F.
Reeves, H. R.
Ruth, J. A.
Spencer, Lillian
Singleton, Kate
Sargent, Harry
Sydney, George
Sebrig, Alex
Simms, Fred
Schenk, Mr.
Sylvester, Louise
Sutton, Miss Nellie
Snyder, G. B.
Sawyer, Frank L.
Shelly, Mr.
Stark, Robert
Summis, Clark (2)
Smith, Sydney
Stuart, Clinton
Stelding, George C.
Stella, Rose
Sauter, E. L.
Spangler, E. G.
Smith, Arthur
Steele, Geo.
Sawyer, Miss
Smith, C. H.
Scott, F. M.
Turner, P. T.
Tracy, Helen
Taylor, Marie
Terhune, C. W.
Thayer, Al.
Townsend Camille
Taylor, Mrs. F. W.
Tupper, Sheridan
Urson, F. L.
Ulman, Louis
Van Deusen, Mr.
Von Lore, Sara
Ventoni, Signor L.
Vane, Sadie
Valentine, Madge
Verne, Stella
Van Heusbe, Sara
Verner, C. E.
Wyndham, Charles
Warby, Cissel B.
Williams, Bart (2)
Watson, Harry
Williams and Barton
Wright, F. E.
Washburn, L. W.
Walton, Harry (2)
Webster, A. C. (2)
Wilbur, A. L.
Wallace, Mrs. Zelda S. (2)
Watkins, Chas. A.
Watkins, H. D.
Warde, Fred
Woodthorp, Miss G. (2)
Waite, M. B. (2)
White, Le Grand
Wells, G.
Wheden, W. H.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

An Interesting Experiment.

The plan for founding a Theatrical Exchange in London we have watched with considerable interest, as the experiment, if successful, might lead to the establishment of a similar institution here. At a general meeting held not long ago, some resolutions were adopted by the professionals present, and the details of the scheme were decided upon. They call for separate reading and writing rooms for ladies and gentlemen; a library, an economical refreshment department; offices and rooms to be let out for rehearsals. Only persons of the theatrical, operatic and concert-room professions will be eligible for membership. A register of members, describing their line of business, is to be kept. The annual dues are fixed at £5 for city members, while those engaged out-of-town will be called on to pay but £2 50. The idea is to combine a pleasant place of resort with the features of a free dramatic agency. As yet no building has been secured, but it is promised that the exchange will be in operation within a twelvemonth. If the place is successful, an effort will doubtless be made to open an Actors' Exchange in this city, where it is urgently needed.

Bad Business.

Our managers thought that by rushing the season and opening several weeks earlier than usual they would gather a plentiful harvest before election. The frightful weather of the past week has completely paralyzed theatrical business, and the losses sustained in consequence will foot up an immense sum. Indeed, could the duration of the heated term have been foretold, it would have been decidedly better for every theatre in town to have closed up last Saturday night, as there is not one that has covered expenses. As an instance of the havoc the weather has made, it may be mentioned that the receipts of one of our largest theatres have not averaged $50 a performance since Monday night. Of course the oppressive temperature of the past few days is unlikely to last long, but it will require some big business to recoup the heavy losses already suffered.

Fair Play.

We insist on fair play for the theatres at all times. It is our bounden duty as guardians of the stage to see that it is not put aside by any contraband or illegitimate opposition. In other words, we hold to the dogma that as the stage has assumed to give us first-class specimens of the villains and the most mature exhibitions of all the cardinal vices, we are determined that it shall be outdone by the cranks, crime-jobbers, and self-slaughterers of the newspapers and every-day life.

A most powerful effort is being made in these quarters by high pressure novelties in every form of human depravity to get to the windward of the four-act melodrama fresh from London and the slums. What are we to think of the ultraism of complicated "mush" which requires daily such announcements as this: "Bullets for His Love—A Pretty Girl Shot by Her Rejected Lover—She Goes to a Picnic and Drives Her Lover to Frenzy by Dancing with Another."

This, followed by a detailed narrative of toothsome details—involving knowledge of each other from childhood—living in adjoining houses—parents in a blaze—busy-bodies all alive—demand for return of ring and letters, and which, naturally or unnaturally, drives the young man into a frenzy—vows to kill the girl and deliver the corpse to any one who calls for it—"Joe, I am done with you"—the ball "hits her in the back near the shoulder blade"—she "falls forward shrieking—"kill me, for heaven's sake, and end the whole affair"—neighbors, "who admire the young woman," threaten vengeance—he is arraigned at the Police Court, and says he is sorry for the act, but maintains that the girl's treatment drove him to the verge of madness—he is of medium height, of average appearance, but hardly the kind of a man any girl would go crazy about."

Such is a fair abstract of a recent newspaper report, which clearly demonstrates that the marauders off the stage are driving on at a Maud S. pace, and shortly will take the lead on the home-stretch, and give the dust to practised and professional playwrights.

The London playwrights must look sharp to the contents of the grip-sacks and MS. checks which they send over to us, and make sure that their commodities are far advanced in decay and of the purest "rot," or they will be left completely in the lurch by the practical drama of our East-side heroes of the revolver and amateurs of the West side gang.

Perhaps it would be wisest for the theatres to retire altogether from the unwholesome competition, and return to subjects proper for the stage, illustrative of human nature in its healthier and more humane aspects.

Artless Innocence.

"Do you know," said a fresh arrival, in French, speaking to a reporter, "that I find you American newspaper men very agreeable? I have heard people say that you report things that are never said. I have not found it so. On the contrary you don't say near enough."

Heaven save us! If the detailed reports of the daily life, conversation and surroundings of actors and actresses are much further extended, there will be nothing left of them for the stage. Like the Cheap John traders, their wares and merchandise will be mainly out of doors, and all that the customer finds on going inside is empty boxes and bales of cheap calicoes.

Pray, Madames and Messieurs, leave something for the imagination—if you show all your fine dresses and make all your smart speeches outside, what will remain—to reward the depositor of box money—when you appear upon the stage?

The English of It.

Unless we greatly mistake, the principal object of the stage is to save us from the "slums"—to pluck the spirit out of bondage to facts, coarse surroundings and mere material existence. It is clearly not the province of the theatre to rehearse before us whatever is revolting and discordant in every-day life, which would be as if the musician invited us to a jingle of bells, saw-filers and rasping clamors.

The business of the drama is to soothe, amuse and elevate. Not by exhibiting the deformities and monsters, at best abortions of creations, but to set before us examples of whatever is genial and noble. Therefore, wherever in the play-house greatly-lauded realistic scenes are exhibited, the theatre is going backward instead of forward, and virtually returning to Thespis and his cast.

It seems to be lost sight of that it is incumbent on the dramatist, as in the best days of the drama, to exercise fancy and imagination in creating pictures and characters which have the color of romance and the *esprit* of the ideal world.

The cultivator of the latter is travelling in a mountainous country where at every step he breathes purer air and a more commanding view. The partaker in the matter-of-fact play is constantly tumbling into gaps and chasms which shut him out from all view of what is heaven-like and excellent.

The difference between the genuine and the false drama is obvious enough. The born dramatist is master of his material, and transmutes it into something better. The mere playwright is the slave and victim of plot, scenery and incident, which pass out of his hands of less worth than when they came under his manipulation.

The characters of the melodramatist have no life except in their surroundings. The *dramatis personæ* of the genuine dramatist have all a life within themselves, felt and impersonated by their comrades and associates in the play, and responded to in the very recesses of the hearts of the auditors. Every spectator is more of a man from having seen a good play, and less of a man for whatever time he has spent in the company of the dummies of mechanical skill and perfunctory performance.

Personal.

VAN VECHTEN.—Above is a portrait of E. H. Van Vechten, who shared in the successes of the notable Summer opera season at the Baltimore Academy of Music. Last season he was with one of McCaull's companies, and is re-engaged.

MEEK.—Kate Meek is playing in Fred. Warde's support.

HARKINS.—D. H. Harkins starts on a starring tour in Chicago on the 22d.

POST.—Lilly Post has broken with Carleton and is on her way Eastward.

KIRALFY.—The wife of Imre Kiralfy is fast recovering from a serious illness.

BOOTH.—Rachel Booth had to leave a sick bed on Monday night to play in Lynwood.

MAY.—Alice May replaced Genevieve Reynolds in The Little Duke on Monday night.

FREEMAN.—Avalanche is the name of Max Freeman's new play. It will probably crush him.

MCCALL.—Lizzie McCall is playing Bess Marks in The Lights o' London touring the East.

HAMLIN.—Manager John H. Hamlin is in New York securing attractions for his Chicago theatre.

BARRYMORE.—Maurice Barrymore has been engaged to play Count Orloff in Diplomacy in London.

MOODIE.—Louise Moodie is going back to England. It is a pity such a good actress is lost to us.

FAWCETT.—Owen Fawcett has arrived in Detroit with his family. He will remain there a week or two.

PERRY.—Irene Perry's contract with Manager McCaull is for forty-one weeks, beginning on Oct. 1.

EYTINGE.—Rose Eytinge will play Leah this season. She will open in Youngstown, O., in a fortnight.

WILEY.—Dora Wiley, who is with the Carleton Opera company, has become a favorite with Western audiences.

SEYMOUR.—Blanche Seymour, soprano, has been engaged for second roles in the Alice Oates Opera company.

ROBERTSON.—Donald Robertson has been engaged to play leading juveniles in the new Lyceum stock company.

GRANGER.—Maude Granger has purchased a play called The Idol of the Hour. This accounts for her spare time.

RICE.—E. E. Rice is something of an Adonis himself; and Adonis, by the way, has restentled his financial legs.

MANSFIELD.—Richard Mansfield arrived on the *Aurania*. He has two new plays, and is arranging for a starring tour.

LOTTA.—The little comedienne speaks French almost perfectly, and is now ambitious to appear in "the language as she is spoke."

WALLACK.—Lester Wallack says he has a large quantity of material on hand, but has not yet decided upon the order of its production.

FROHMAN.—Gustave Frohman is suffering from overwork. He is resting in Connecticut. Charles McGeachy is looking after his affairs.

BARNES.—The tall, new leading man of the Union Square Theatre has arrived with his wife and son, and is registered at the Morton.

MARTINOT.—Until the Lyceum Theatre is opened, Sadie Martinot will appear in Pop with John Mackay, taking Kate Castleton's place.

MITCHELL.—Maggie Mitchell will produce a new play this season. She is reading two. Her daughter Fanchon will probably make her debut.

DAVENPORT.—Edgar Davenport has signed with Shook and Collier to play Harold Armytage in one of the Lights o' London companies.

SANSON.—Bessie Sanson is ill with gastric fever, but she is getting better. Her part in the Rag Baby is temporarily filled by Rillie Deaves.

HENDERSON.—Manager Henderson is delighted with the successful opening of the Jersey City Academy of Music, which is practically a new house.

MACKAYE.—Steele Mackaye's new play will not be first produced in New York. He will not trust it to the Lyceum until an experiment has been tried on a canine.

BYRON.—Oliver Doud Byron, who has just arrived from Europe, says the Westminster Abbey practical joke was a figment of a highly-wrought journalistic brain.

WHIFFEN.—Mr. and Mrs. Thomas Whiffen sail from Liverpool on Saturday next in the *Austral*. On Oct. 1 they will resume their original parts in May Blossom.

ELLSLER.—Effie Ellsler has secured the California right to Called Back, and will produce it during her eight week's engagement at Baldwin's Theatre, San Francisco.

BUCHANAN.—One of Robert Buchanan's plays has been purchased by the Madison Square. It will shortly be produced for the first time in England at Drury Lane.

MCCULLOUGH.—John McCullough arrived from Europe on Monday. Having locked horns with the interviewers, it is announced that his health is wonderfully improved.

RHÉA.—Mlle. Rhéa opened the new Opera House at Adrian, Mich., on Monday night. Every seat was sold in advance. The French star has scored a success in her new play, Yvonne.

LEMOYNE.—W. J. LeMoyne arrived from the West last night, having completed his Summer trip with the Rajah company. He will soon appear again as the Parson in May Blossom.

MCNAB.—Joseph McNab, a Hartford gentleman, will play Squire Rodney in Hazel Kirke this season. It is his first appearance on the professional stage. He isn't ashamed of his name.

COWELL.—Sydney Cowell will take Ada Gilman's place in Hazel Kirke this season.

BIGELOW.—Owing to the death of her father, Sadie Bigelow has resigned from the Wages of Sin company.

MADIXNA.—On Saturday Donna Madixna, engaged by Edward Claypaugh for the leading rôle in The Stranglers of Paris, received a sunstroke. The stroke proved to be mild, and she is far advanced toward recovery.

HILL.—Caroline Hill is this week playing in The Pulse of New York at Boston, but will return to this city on Sunday next. She has not yet signed for the ensuing season, and it is possible that she may return to England.

MURTHA.—Frank Murtha is elated over the arrival of twin boys at his family mansion. It has been decided to name them, respectively J. A. S. and H. P. T. Murtha. The prospective godfathers have invested in a double cradle.

HARRIGAN.—Edward Harrigan has not yet decided what will follow Investigation, but he is at work, when it is not too hot, on a new piece somewhat similar in style. Many patrons of the Comique have requested him to reproduce The Major, and he may possibly do so at the expiration of the present run.

EDWARDS.—The San Franciscans gave Harry Edwards a reception that must have flattered him.

LINGWOOD.—Sophie Lingwood has made a flattering success in the leading rôle of Fiats Moore's Bunch of Keys.

NORMAN.—Alla Norman has made a genuine hit with the Carleton Opera company, which she has just joined as prima donna soprano.

PISLEY.—The newspapers have been premature in their announcement that Annie Pixley had departed for Europe, as she is yet in Canada.

WALLACE.—Zelda Seguin and her husband, Mr. Wallace, having taken a half interest in Ford's Opera company, that organization will be re-christened the Wallace Opera company.

BARRETT.—The San Francisco engagement of Lawrence Barrett will close on Saturday. The last week opened to bad business. Francesca da Rimini and Much Ado About Nothing will be the week's productions.

SOTHERN.—Edward Sothern is making some alterations in his play, Crushed; or, Whose Are They? which he thinks will add materially to its success. He opens with the revised edition at Jersey City on the 22d.

ROSSA.—An edition of Patti Rosa's songs has just been issued. The title-page is embellished with a lithographic portrait of the little lady. Among the songs are "The Little Stars Won't Tell" and "My Caroline," which Miss Rosa has been singing with much success in Providence and Worcester the past two weeks.

JARRETT.—On Saturday afternoon an interesting event took place between the matinee and evening performances of Adonis. Bertie Jarrett, treasurer of Rice and Dixey's company, and Miss Bertha Finch were married by Dr. Houghton at the Little Church Around the Corner. Miss Finch is one of the cast of Adonis. The ceremony was private. The groom is a nephew of Henry C. Jarrett and son of A. Bond Jarrett.

BALFE.—On THE MIRROR first-page is the portrait of a remarkably clever actress—Louise Balfe. She played leading business at the Soldiers' Home, Dayton, O., during the Summer. Her last engagement was in the production of The Wonderful Book, in Cincinnati, in which she created a comedy part. Although very successful in soubrette and light comedy roles, Miss Balfe's ambition is for serious parts. Clara Morris has engaged her for leading business for the season.

The Kiralfys' Burlesque.

It was reported yesterday that the company of "Royal British Burlesque Stars" was about to be disbanded. And although the Kiraly Brothers did not desire their interest in the importation to be known, a reporter sought them out to learn the truth or falsity of the rumor. He met them at the Star Theatre, and after consulting together, Imre said: "There is no chance of our disbanding the company, as all of the artists are good specialists in their line of business; but we are decided that the piece in which we introduced them to the public is a failure, and are now engaged in selecting a more suitable piece. It would be unfair to the people engaged to disband the company, and they must have a trial."

From other sources the reporter ascertained that there is little doubt that the company wil abruptly close its season on Saturday night. Some of them are well paid specialty people, and they recognize they are out of their element in burlesque. They consider they have not been fairly treated, and deprecate the withholding of the Kiralfys' name in the affair.

May Blossom in England.

A MIRROR reporter is informed that arrangements have been perfected with Cecil Beryl, of the Glasgow Theatre, to produce May Blossom in England. It will be the first American play for which the author will receive as high a royalty as he does for the American right. If it is decided to engage any American artists for the piece the three principal people in the present cast will be sent over. In any case a stage manager will be sent over, and take with him the models of the scenery and the plates. Work will be begun on the play at once, as the English management are desirous of presenting it to the London public at the beginning of the season. It is expected that it will have a long run. Several American plays are now on the road in England, but no royalties are received here.

Mr. Wright's New Play.

Ivanroff, a new drama in four acts and five tableaux, is to be sent on the road November 10 for a season of twenty weeks. "I expect great things of my new play," said T. D. Wright, the author. "If good recommendation counts for anything, I have one of the most powerful dramas of the day. Mr. Collier of the Union Square is enthusiastic over it, and even Mr. Wallack told me a week ago that he would like to have it for his theatre. Then, too, Robert B. Mantell pronounces it one of the strongest plays he has ever read. We intend to have a strong cast and the best management—in fact, everything that money can procure to make the piece a go."

"And as for New York?" suggested the scribe.

"We come to the Metropolis later on, and propose also to visit London and Paris."

The Usher.

An Unlooking Shall blow who ever! The feather cuff falls, count.
—Lover's Lionel's Love.

The burst-up of the Mountain Pink company reflects discredit upon Captain Andreas, the backer, and Roberts, the manager. Andreas is a wealthy Chicago publisher. Ada Gilman and the other members of the party engaged with him on the representation that he was as good as gold. He flippantly explains now that he never intended to fulfill his obligations or continue the company unless it paid its own way from the start. Professionals have been so often fooled by these rich outside backers, who back down the moment they are needed to pay the bills, that I am somewhat surprised that such an experienced actress as Miss Gilman should have been taken in. It is unsafe for people to entrust themselves under the management of ignorant speculators, who are apt to act unscrupulously. In the case of Andreas, I should imagine the badly-treated company have redress at law. If he is responsible, he should be made to pay well for the sport of throwing a lot of actors out of employment at the very beginning of what was promised to be an extended season. As for Roberts, who dazzled all with whom he came in contact by the brilliance of his imagination—well, the fewer such haggle the reins of management the better for everybody concerned.

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An actress who was until last week a member of quite a prominent combination, related to me yesterday some of the reasons that led her to resign from it. "The manager was accustomed to swear at his company—ladies and gentlemen alike—as if they were so many cattle. We were not allowed to whisper to each other in the wings or to talk in the green-room. The manager is in love with the leading lady, and because I made a success in my part he offered me every possible indignity. The climax was reached when the stage-director, having some fault to correct, lost his temper and raised his fist to strike me in the face. Had a friend not been present to take my part he would have succeeded in hitting me, no doubt. I took advantage of this opportunity to send in my resignation. Life is too short to waste any of it with a company so brutally directed, and I preferred to take my chances at securing a more agreeable engagement." I have no reason to disbelieve the actress' statement. My only regret is that she withheld permission to expose the names of the manager in question and his despicable British bully of a stage-director.

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The disgraceful behavior of some of the audience at the Third Avenue Theatre on Monday night disgusted the decent element present. They hooted the actors and jeered at everything in the play. But that didn't matter particularly, for both actors and play were so bad as to deserve something out of the ordinary. What aroused indignation was the brutal fashion in which a lot of young loafers in the parquet insulted the women ushers that Manager Rankin employs. Nobody interfered and they yelled at their victims as much as they pleased.

A Shakespearean Extravaganza.

Nat Goodwin returned on Tuesday from Boston where he has played a very successful engagement in The Mascotte. While in Boston Mr. Goodwin obtained for a large sum of money a year's refusal of an extravaganza called Bottom's Dream, by William Ball, dramatic critic of the *Traveller*.

"It's a novelty," said Nathaniel with ardor to a MIRROR representative yesterday morning," and I'm of the opinion that it will revolutionize burlesque—place it on a higher plane, as it were. Mr. Ball is a fine Shakespearean scholar and in this travestic of the Midsummer Night's Dream he has produced a work possessing rare wit and yet retaining much of the beauty and poetry of the original. The first act is in fairyland and shows the awakening of Titanic, Puck and the rest of the characters in Shakespeare's comedy after a sleep which is supposed to have lasted since Sweet William's death. The second act is laid in Central Park where the fairies congregate and mingle with people of to-day. The third is on the Bunch of Keys order, introduced so as to enable me to give imitations and specialties. The last act is taken directly from Shakespeare—the Pyramus and Thisbe rehearsal scene intact. I shall play Bottom. I'm not unfamiliar with Shakespearean comedy, having acted the Grave Digger, Gobbo and other parts with reasonable success, and I feel certain I can make Bottom a telling part. With the innovations before alluded to it will show about everything I can do in the comic, mimetic and vocal lines. There is a chance to bring in pretty girls in pretty costumes and the spectacular opportunities are simply great. I shall probably produce Bottom's Dream in New York a year hence, and I'll occupy my leisure time this season preparing for the event."

Mr. Goodwin's season begins at Hooley's Theatre, Chicago, Oct. 9th. He will play Blizzard in Confusion, a part in which he scored a big success last Spring. His company includes Adele Waters, Jennie Wetherby, Fannie De Bald, Maggie Holland, Archie Cowper, Edward Seabrooke, Robert Cook, Jr., Ali Fisher and E. F. Goodwin. The tour will be under G. W. Floyd's management.

Manager Taylor to Retire.

Considerable surprise has been expressed that the management of the New Park Theatre should have given a date to the queer British burlesque troupe which is appearing there this week.

"The fact is," said Manager Howard Taylor, when questioned on the subject by a MIRROR representative yesterday, "that we have been imposed upon. The Kiralfys approached us for time and we gave it to them on their guarantee that the company was composed of artists of reputation and ability. The papers have told the truth respecting the show, and we agree with them thoroughly that it is one of the rankest that has ever been seen here. I censure the Kiralfys, for they led us to suppose that nothing but a first-class performance would be backed by them.

"To change the subject, I think I shall withdraw shortly from the Park Theatre management," continued Mr. Taylor. "The house has done a losing business, with the exception of three nights, since it opened, and I'm afraid its prospects are not brilliant. Besides I wish to have time to attend to my play-writing. I have orders for pieces of the Caprice style that will busy me for a year at least. Now that I have made a hit as a dramatist it would be foolish to spend my time fussing around a theatre when there is money to be made with my pen."

The Lovely Galatea.

Koster and Bial are carrying out the line of policy announced by them at the opening of the season. Their object is to give only the lightest and brightest operatic gems to be found. Hereafter the singers will appear in costumes suitable to their parts. Lucia was selected by Jesse Williams as his opening piece, for the reason that, with the material and limited time at his disposal, it was the most suitable, although it is entirely a different class of music from what will be heard here in the future. Another scene from this opera was given on Tuesday evening and the costumes introduced for the first time. On Sunday evening next the programme will be changed and selections from the Chimes of Normandy take the place of Lucia. This will be followed on the 21st by The Lovely Galatea, a mythological comic opera by Franz von Suppe, with the following cast: Galatea, Louise Lester; Ganymede, Sophie Hummell; Pygmalion, Walter Hampshire; Midas, Vincent Hogan.

In addition to the foregoing the regular vaudeville entertainment is given, the principal feats of which are Wainratta on the wire and the ballads of Laura Lee.

Mallory-Palmer-French.

Speaking to a gentleman who professes to be well informed as to Madison Square Theatre affairs, a MIRROR reporter was told the story of the Mallory-Palmer combination:

"We expected it for some time," said he. "We knew that Dr. Mallory had been running after Palmer, even following him to his lunch. Mr. Palmer was aware of this, and played his cards well. The fact is, Dr. Mallory sees that a great deal of money has been made by Mr. French and others in the purchase of English and other foreign plays. He selected Mr. Palmer as the most suitable man to unite with, and I don't think Palmer will find one cent of the capital. Most of the negotiations were conducted in T. H. French's office; but that gentlemen did not know of the intended partnership. It is probable that a lawsuit will be a sequel. In the end the competition may be beneficial, as home manufactures may be preferred to high-priced foreign stuffs."

Why Mr. Levick is Happy.

Mr. Gus Levick is a very happy man. He has been that way ever since last Monday afternoon at 3 o'clock, when the Rev. Dr. Westerfield, of Jersey City, joined him in marriage to Ada Bartling, of San Francisco, daughter of Henry Bartling, an ex-Mayor of Topeka, Kansas.

A number of the friends of the bride and groom were present. Charles L. Burnham, Esq., served as best man, and Miss Fling, of this city, was the bridesmaid.

The performance was most successful, the D. D. making a pronounced hit by the happy manner in which he performed his duties. There were flowers galore, and the blushing bride looked a vision of beauty. Mr. Levick, owing to his engagement in the Seven Ravens at Niblo's, is obliged to pass his honeymoon in New York. But that will make him the more accessible to the scores of friends who will wish to congratulate him on his new departure.

The Casino War.

The annual meeting of the Casino stockholders takes place on Saturday, when the outcome of the McCaull-Aronson conflict will be made known. A MIRROR reporter interviewed Manager Aronson yesterday, and he announced himself as follows:

"Yes, the matter will be settled definitely on Saturday, and I am satisfied to rest upon the verdict of the stockholders. I am sure, when they hear my case, they will support me. Why, none of the malcontents have even applied to see the books, and yet they went around making statements about me and my accounts. I have received a letter signed by Lewis Edwards, in which he states Messrs. Jesse Seligman and son and eighteen of the leading stockholders are satisfied with my work, and believe my accounts to be correct. My books have always been open to the 600 old stockholders. The opposition is organized by a clique, who seek to snatch from our hands the success which the Casino has made."

Just after parting with Mr. Aronson, the reporter met Colonel McCaull, who said that the meeting on Saturday would not bring unfortunate results to him. Quoth he: "Everything that W. T. McBride has charged, he is able and anxious to prove. The Aronsons have been doing as they pleased. They absorbed the programme privilege and other perquisites. It will all come out on Saturday, but may not then be settled. Those stockholders who object to the Aronsons, even if they are defeated, will not give up the fight. Mind it is not only John McCaull who objects to them, but many of the stockholders. If Aronson wins on Saturday, the matter will go to the courts. Why, even if I remained at the Casino, it will not dispossess Aronson. His contract with the concern is for several years. I'm not afraid of the result."

Nitouche.

Lotta is rehearsing at Daly's Theatre. The company speak in the highest terms of her consideration and advice in the interpretation of the various characters, and all are working with a will to make Nitouche a success. The cast is as follows:

Denise de Flavigny.....Lotta.
Major, Count of Castle Gibus.....J. Dunsmure.
Celestine, convent organist..Charles H. Bradshaw.
Ferdinand Chaplaireux, a young officer.....Fred. Darrell.
Loriot, Corporal of Dragoons.....J. H. Stoutt.
Director of the Pontarcy Theatre....M. St. Clair.
Stage Manager.....Fred Percy.
Lady Superior.....Adelaide Eaton.
Janitress.....Alice Brown.
Corinne, opera bouffe artist.....Louis Sheppard.

Act I.: School of the Pontarcy Convent, in the afternoon. Act II.: Green-room at the Pontarcy Theatre, evening. Act III.: Scene 1, Barrack yard at midnight. Scene 2, Convent school-room at sunrise.

Entirely new scenery has been painted, and the costumes will be a marvel of richness. The sale of seats is large. Many family parties will be in attendance. The little star is sanguine of success, and is delighted at the prospect of reappearing before her countrymen.

Fund Notes.

The second Actors' Fund Trustee meeting of the season takes place to-day (Thursday), when Messrs. Colville and Sinn's motions will be considered. A secretary is also to be appointed. The Fund has been presented with an oil painting of A. M. Palmer, by Lysander Thompson, which has been placed in the board-room. It is an excellent likeness, Thompson, is an actor as well as an artist. He has been engaged by the Lyceum Theatre as an instructor and stage manager. His uncle, Thomas Mead, the veteran actor of Henry Irving's company, is also an artist, and when in New York worked in his nephew's studio.

Miss Maddern an Infant.

Messrs. Knowles and Morris, of the Brooklyn Grand Opera House, expressed themselves very warmly to a representative of THE MIRROR in relation to a grievance sustained by them by the action of Minnie Maddern and her husband and manager, Legrand White. Colonel Morris states that a verbal agreement, entered into between Mr. White and himself, called for the appearance of Miss Maddern in Caprice at the Grand Opera House, in Brooklyn, during the week of Sept. 22, and it was also understood by both of the contracting parties that this was to be the first presentation of the play in Brooklyn.

A short time ago, Colonel Morris says, he reminded Mr. White of the booking, and was surprised to learn that Mr. White considered that "the contract was cancelled." This was certainly an admission that there was a contract, though only a verbal one, and as Colonel Morris desires that it had ever been cancelled, he determined to resort to the courts to compel its fulfillment; and as Miss Maddern was advertised to appear in Caprice at the Park Theatre this week, Knowles and Morris received to ask for an injunction, and so employed counsel, who at once served papers on Miss Maddern. When the lawyer's clerk called at the lady's residence to serve the legal document Miss Maddern endeavored to evade the service and tripped lightly up the stairs. The clerk was equally quick in his movements, however, and the papers were served. Knowles and Morris were subsequently compelled to abandon the suit, as Miss Maddern put in the plea that her husband cannot be held responsible, as he is only her business agent, and that she herself is an infant in the eye of the law and so cannot be held to answer a suit for breach of contract.

Wallack Whispers.

The cast for Nita's First is nearly complete. The play will open the regular season at Wallack's. So far as made up, the distribution is as follows:

Frederick Fleetson.....J. H. Letheurer
Aristide.....J. Dewey
Mrs. Aristide.....Madame Pantzi
Nita.....Helen Russell
Will.....Fred. Sass
Coleman.....John Gleeson
Mrs. Fred. Fleetson.....Annie Robe

A run of four weeks is hoped for, after which Impulse will be put on, in which Mr. Wallack will appear. A run of six weeks is laid out for Impulse—if it is not otherwise "laid out." The regular Wallack stock company will go to Chicago direct from San Francisco. It will cease playing Lady Clare and give the old comedies an airing. After the production of Nita's First and Impulse, revivals will be given at the home theatre, with the Governor himself in the cast. A change of policy will take place in the management, the Frohmans putting each Wallack success on the road, engaging special people for the casts. The Frohmans will have sole charge of the road business of the theatre, and will take an active interest in the home management.

TELEGRAPHIC NEWS.

The Hub Smiles on D. A. M.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Sept. 10.—D. A. M. opened Monday night to a large and enthusiastic house at the Bijou, and a good-sized audience assembled, in spite of the heat, at the Globe to witness the first production of The Pulse of New York. Kit at the Boston Theatre, and The Squire at the Park, began their second week under good auspices.

The Howard Athenæum was filled with an audience anxious to see the famous Star and Specialty company bearing the name of the house. The Luciers appeared at Park Square Gardens, and the usual variety was seen at the Boylston Museum.

H. B. Lonsdale assumed the management of the Bijou yesterday, and starts off under flattering auspices, as D. A. M. promises to be a "go."

A Raid on Eden.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Va., Sept. 8.—The Adamless Eden drew a packed house to-night; people turned away. The Mayor decided that the full-length portraits of the fair inhabitants of Eden transcended the limits of decency, and ordered the posters and hangers to be torn down.

[M. B. Leavitt, who is silent manager of the company, was shown the above telegram, and he said: "This is news to me; I've heard nothing of it. It is strange that the Mayor should issue a license if he considered the printing objectionable. I will telegraph at once for information."]

Micaliz.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Sept. 10.—Despite the extreme heat, Library Hall was crowded on Monday evening, when Newton Gotthold's new play, Micaliz, was formally presented. The drama had been tried at Youngstown, O., on the 5th and 6th. It is from the pen of Berriere, and combines the picturesque and romantic, though, properly speaking, it should be classified as a semi-tragedy. The story runs as follows:

A spendthrift Baron, after losing his fortune, decides to replete his exchequer by appropriating the fortune left by his brother to the latter's step-son, Pascal de la Garde, whom he accidentally meets at a tavern in the Antilles. The Baron treacherously stabs the young man, and the body is thrown down a trap-door. The innkeeper is scarcely left alone ere Micaliz, a strolling gypsy, appears, and the Italian is surprised to notice the resemblance the gypsy bears to the supposed dead Pascal. He thereupon induces Micaliz to counterfeit Pascal, and appropriate the latter's fortune, in order to thwart the wily Baron. The house is then fired in order to remove all traces of the dead man. Jovial, a lawyer's clerk, has been a witness to the affair, and succeeds in carrying away the body of Pascal to safety. Micaliz goes to the home of Pascal and is welcomed by the mother as her son, and by his cousin Eugenia as her affianced husband. Clotilda, the affianced bride of Micaliz, has followed him, and, in a scene between them, threatens to denounce him, but is prevented from doing so by being carried off by the gypsy. The Baron, who has been annoyed by the return of Pascal—as he supposes—fatally decides to kill him, which he does by stabbing him in the back. In the meantime Jovial has succeeded in rescuing the said Pascal, and at this juncture he appears on the scene and accuses the Baron of murder. Pascal returns, the Baron is overwhelmed, mother, son and affianced bride are re-united, and the curtain falls.

Mr. Gotthold's assumes the dual rôle of Micaliz and Pascal, and renders it in a masterly manner. The support was mediocre, with the exception of Mr. Kendrick as Jovial and Miss Baker as Clotilda. As the performance progress the remainder of the company may show to better advantage. The piece made a favorable impression, and it was the opinion of all present that, with a little pruning and judicious stage management, the play will make a hit and that for Hoyle Mr. Gotthold has a very strong drama.

A Parlor Match.

[BY TELEGRAPH TO THE MIRROR.]

NEW HAVEN, Sept. 10.—C. H. Hoyt's new comedy, A Parlor Match, with Rosco and Henry, received its first production at Cuttle's last evening and made an immense hit. It is brimming over with spontaneous fun and proves to be one of the authors best efforts.

Sentenced in English.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Sept. 10.—This morning's *Courier-Journal* says at the opening of the new Masonic Temple Theatre: "The most sanguine expectation was exceeded by the audience which gathered last night for the opening of the Masonic Temple Theatre. Notwithstanding the temperature, the parquet, the balcony and all of the dress-circle excepting the outer rows were filled in solid, and the assembly divided the time between execrations of the weather and applause for the performance. The presence of so many people under circumstances so discouraging was a tribute not to be considered lightly. What the audience endured in, however, within the realm of conception, but the sufferings of the company must have been beyond the most vivid imaginings of any but themselves. This was the first performance in America in English of Sentenced, and was the most ambitious effort Miss Abbott has ever made in this city. The opera was given in much better style than was thought possible from the difficulties of the score and the demands in scenic effects and mountings. But for the weather the week's business would be very large."

S. H. FRIEDLANDER,
Business Manager.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Sept. 10.—Hyde and Behman's Minstrels appeared at the Grand Monday and Tuesday nights to fine houses, and proved to be one of the best troupes that has ever visited this city. There is something invigorating in the new acts they presented, and their performances were highly appreciated. J. J. Collins opened his Dime Museum on Monday night to a large attendance.

BUFFALO, Sept. 10.—Monday night's openings were very unfavorable. The heat was simply unendurable, and no one expected a full house. Hilton Nobles is at the Academy, Love and Law being the bill. Margaret Mather, at the Court Street Theatre, opened to good work with The Hunchback. Excelsior is at the Music Hall and his 3000th performance continues a second week at the Adelphi. Tuesday night showed very little improvement.

Professional Doings.

—C. A. Devereux goes with Duff's Opera company.

—Harold Russell is engaged for the juvenile rôle in Caprice.

—Stuart Harold and Millie Ellsworth have joined Alice Gates company.

—Charles G. Parkinson is gone in advance of the Pyke Opera company.

—Emma Hanley made a hit at Chicago in Irene Perry's part in Bluebeard.

—Yankee Robinson, the veteran actor and circus manager, is dead, aged 66.

—H. J. Cuthbert is filling several opera companies at Rice's agency in Broadway, where he is now quartered.

—L. J. Lebensberg, Catherine Lewis' baritone, was formerly a correspondent of dramatic papers from Cleveland, O.

—Mark Thall, advance agent for the Adamless Eden company, has met with a sad loss in the death of his youngest child.

—Manager Sutton will put on Caprice at the Boston Globe in a manner that will excel anything that has ever been seen in that city.

—On receipt of four one-cent stamps Oliver W. Wren will send his "Pocket Route Book and Hotel Guide" to professionals without further cost.

—Our Joan is the title of Rose Coghlan's play in which she will star, but first produce at Wallack's Theatre this season. It is by Herman Merivale.

—David Belasco has made arrangements to produce May Blossom in France. A well-known French dramatist is translating it into the *patois* of the Normandy fishermen.

—The Wallack stock company presented Lady Clare in San Francisco on Monday night to a packed house, and standing room was at a premium. The play and company were enthusiastically received.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

people. The programme is novel and varied and much [illegible].

Casino Rink: George Nash, the favorite trick bicyclist, is playing a week's engagement to large crowds.

Pavilion Rink: Curtis and Riggs are [illegible] the [illegible] attention of fancy skaters, and are introducing a number of novelty specialties.

Items: Al Schaefer, of the Troubadours, is acting general ticket agent of the Wild West.—"Opera House Club" is the name of a new programme for the theatres here. It is managed by Messrs. Davis and Merrill.

OHIO.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): Sully's Corner Grocery was the opening attraction, and did a big business. Sully and Master Malvey of course carrying off the honors. [illegible] and the dog also came in for a good share of the applause. The new managers express themselves highly pleased with their opening week and promise to make things lively this season. The house will be closed for two weeks for [illegible] and from two to three thousand dollars worth of new furnishings will be put in. The orchestra has been greatly strengthened, and under the direction of Charles Schneider promises to be a big feature.

Comstock's Opera House (F. A. Comstock, manager): The Romany Rye was the opening attraction. The co., although not especially strong, is fairly good and well balanced. [illegible] as Jack Hearne and Katie Baker as Gertie were both good, but the best acting was done by W. T. Johnson as Boshoe, and Joseph P. Cooper as Boss Knivett. The scenery is all new and very handsome. The house will be closed for several weeks for a general freshening up.

Pavilion Theatre (James T. Jukes, manager): Uncle Tom's Cabin was magnetic enough to make business very good. A. S. Cook, the popular press agent of the theatre, took a benefit Friday evening and gave his friends a big treat by appearing as Uncle Tom. This week Moore's Humpty Dumpty; next, Dupree and Benedict's Minstrels.

Eureka Theatre (James Douglas, manager): This house opened under the new management August 31 with a variety entertainment, and judging from the first week's business it will be a go.

Items: The Wizard of Wall street attracted large crowds to the Dime Museum.—Malvina Renner and Sydney Walton opened a big card for Hammerer's Garden.—James G. Miller has been appointed treasurer of the Grand. He handles the pasteboards with the skill of a veteran.—Gus Stevenson is still on deck at Comstock's, and a better man for the place could not be found.—Dan Sully assumed the "jays" Thursday evening by giving an exhibition on High street of his skill as a tricycle rider. He is about as graceful as a polar bear, and with about ten years' practice would make a good rider.—Bob Farrell's athletic exhibition at the City Hall Thursday night was a success.—Ristori has a date at Comstock's.—J. S. Bayer will have the direction of the orchestra at Comstock's again this season.

TOLEDO.

Wheeler Opera House (Geo. W. Ellis, business manager): The Shadows of a Great City has not done a very good business for the week just ended. The weather has been very warm, and the piece failed to "catch on." Although about as good as the majority of pieces of that class, there are still many places where situations might be greatly improved, and with a little pruning the dialogue might be made a trifle more interesting. The cast, with one or two exceptions, is very good. Ben Graham's Tom Cooper is slightly stagey; some of his movements are very awkward. The same may be said of O. H. Barr as the villain Benson. George R. Edeson as Jim Farren was immense, and Julia Stewart in the role of the heroine could not be improved. But decidedly the best character in the piece is that of Biddy Rooney in the hands of Annie Ward Tiffany. She is the life of the play, and her timely appearance saves many a good point which otherwise would have fallen flat. The scenery was good, with the exception of the movable pieces, which hitched in a most provoking manner.

DAYTON.

The Grand (Larry H. Reist, manager): Milton Nobles opens 11th, producing Love and Law. This will be the first attraction here since the old name of Music Hall was laid aside. Since the closing of last season, improvements costing over $4,000 have been made, and at present the theatre is in better condition than it has been for several years. With the above gentleman as manager, I can but predict the same successful business that has attended this house during past seasons.

Weisbrod's Opera House (F. L. Harris, manager): Joseph H. Keane opened the season, presenting Mrs. Partington during the week of 1st to splendid business. The co. is good in every respect, and gave the best of satisfaction. The company remain another week, producing Rip Van Winkle.

Items: The Dickson Bros., proprietors of the Grand are in the city.—Now that the season is fairly opened, I suppose a number of the Buckeye correspondents will dust off their credentials and start at it again (after their long vacation).—Sam Henderson, stage manager at Memorial Hall, Soldiers' Home, was down last week. Sam is as agreeable as his stage settings, and that is saying a good deal.

HAMILTON.

Music Hall (Joseph F. Rentti, manager): The Barlow-Wilson Minstrels opened our season to a large audience 1st. They gave a highly satisfactory performance.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): The house has been closed since June 1. It has been refurnished and many improvements made. It was opened 10th.

Items: The house orchestra will be neatly uniformed.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Lizzie Evans, in Dew-Drop, 9th and 10th, and, as this is the city of her birth, large houses are assured.

Items: Will Thomas, of this city, has joined the Nellie Reed co.—Joe Mahaffey, of the defunct [illegible] and Gaylord Minstrels, is at home to stay.

OREGON.

PORTLAND.

New Market Theatre (C. W. Cornelius, manager): Nothing last week. The Templeton co. are playing a return engagement. Opened 1st to a good house. Theatre closes 6th for repairs. Re-opens 15th with Lawrence Barrett.

Item: The Tivoli Theatre will probably re-open 15th with Edwin Stevens as manager and the old co. The Magic Doll will probably be produced.

PENNSYLVANIA.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Rhea appeared, 1st and 2d, in her new play, Yvonne, being its first production. Audience first night large; second fair. Following was the cast:

Yvonne	Mlle. Rhea
Count de Grangefort	J. T. Sullivan
Doctor Ferlin	Robert G. Wilson
Marquis Raoul de Riesbert	Walter Brooks
Marquis Achille de Belroi	Charles Kidder
Prince Montbrill	John Sutherland
Jean Bruno	Lee Cooper
Lieutenant Chasson	J. R. Amory
Antoine	Owen Ferree
Justice of the Peace	E. H. Drew
Baptiste	Edwin Davies
Fernand de Laurier	E. V. Melville
Countess de Grangefort	Miss Mae Clarke
Olive, daughter de Grangefort	Ella Wren
Princess Madige	Edie Vaughan
Jeanne	Gracie Hall

The drama was written expressly for Rhea by M. Francis Hoose, and was produced here under his supervision. It is in five acts. The scene of the first two is laid in Paris; the third, New Orleans, and the last two in Paris. It is a French drama of the emotional and sensational order. Yvonne is the sister of the Countess Grangefort. A liaison existing between a Fernand de Laurier and the Countess culminates in the death of the former at the hands of Count Grangefort, who first expels him as he flees from his house. The Countess is a wicked woman, and she accuses her sister, the pure Yvonne, of having clandestinely entertained Fernand de Laurier in the house of her husband. The innocent Yvonne bears the disgrace to save her proud and handsome sister's name, and under the protection of a venerable American gentleman (a retired physician), Dr. Ferlin, flees to New Orleans. Here she finds a pleasant refuge from the slanders of Parisian scandal-mongers, and has almost forgotten the sad and harrowing past, when a young French nobleman, Marquis Raoul de Riesbert, travelling in America, falls ill of yellow-fever, and under the care of her protector, Dr. Ferlin, recovers, being nursed through his convalescence by Yvonne. He loves her and proposes marriage, but she refuses to make an alliance on account of her past history. He urges his suit with all the more vigor. On his voluntary declaration never to examine into the past, Yvonne yields. The fourth act opens with a *bal masque* given by the Countess Grangefort in Paris. The Marquis Raoul de Riesbert is among the guests, as also are Yvonne and Dr. Ferlin. They are incognito. The cunning Countess draws from the Marquis Raoul de Riesbert his love for Yvonne and denounces her, reviving the accusation against her sister, and charging her with Fernand de Laurier's assassination at the hands of her husband. Yvonne is present in the garden at the denunciation, and witnesses the young Marquis' consternation. She shrinks away, stunned by her lover's credulity; but suddenly, with the fire of wronged womanhood and insulted virtue, she tears off her mask, walks to the midst of the assemblage and displays the pale face of the spurned Yvonne, once plain and homely, now grown beautiful, but pallid with disdain. She bares her proofs and denounces the sister for whom she sacrificed her good name. As she turns to leave, the Marquis de Raoul de Riesbert breaks out wildly in apology, but with the cold and scornful look of a queen she spurns him. The ignominious death of the Countess Grangefort follows in due time, and the lovers are reunited. Yvonne will without doubt meet with success, provided the first three acts are condensed, and a little more comedy introduced. Rhea captivated the audience and received most emphatic applause. Her wardrobe was the most elegant and costly ever seen on our stage. Messrs. John T. Sullivan, Robert G. Wilson and Walter Brooks played their roles most excellently. Lee Cooper, as Jean Bruno, evoked much praise. Miss Mae Clark was highly complimented, and received a good share of the plaudits. This was her first appearance as a professional. Ella Wren, Edie Vaughn and Gracie Hall also did admirably. The stage setting and scenery were gorgeous. Booked: 10th, Harry Watson's Wrinkles co.; 15th, Grau Opera co.; 16th and 17th, Romany Rye co.; 19th, Patti Rosa's co.—Mosquito; 22d, Patterson's New York Opera co.; 27th, Only a Miner's Daughter; 30th, Her Atonement.

HARRISBURG.

Opera House (H. J. Steel, manager): Lilly Clay's Adamless Eden co., appeared 2d to fair business. The Ladies' Orchestra scored a decided hit, particularly in their solo-work, receiving frequent applause. Their weakness lies in concerted music, being quite deficient in ability to keep proper time. In the opera the full co. showed to advantage, Alice Townsend being an easy first in stellar honors. She gave a racy rendition of the part of Peter Bobbs. The music of the opera is lacking in melody, and the book, by an abundance of double entendre, is nauseous to pure palates.

Opera House (Markey and Till, managers): Dan's Tribulations appeared 6th to satisfactory business. The play was favorably received, the songs and local hits gaining well-merited applause.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Lady Clare, as presented by Bertha Welby and co., opened our season as well as their own, 5th. The heat was intense, and no doubt was the main cause of the light attendance. The play as presented by this co. is very annoying throughout, and with the exception of Bertha Welby the different roles were acted in a spiritless and indifferent manner. Whether this was on account of the heat or small audience I cannot say; but the most probable cause was that the majority of the co. were not fully up in their parts. They required considerable prompting, and the dialogue was spoken in a tone of voice so low that it was difficult to catch every word fifteen feet from the stage. There may be some excuse for the co. on account of this being the first time the play was presented by them before an audience, and can be called a fair rehearsal only.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Rentz-Santley co. opened their season here to a light house. The co. gave a poor entertainment owing to no rehearsals. The burlesque Orpheus and Eurydice fell flat, as the co. were not well acquainted with their lines. Dan's Tribulations, 2d, to a large house. First-class performance.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Flora Moore, in Bunch of Keys, 3d and 4th, to excellent houses. The county fair held during the week drew thousands of visitors. Dan's Tribulations, 5th, to very good business.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Opened for the season under Aschbach and Berger, 3d, by Mart Hanley's excellent co. in Edward Harrigan's success, Dan's Tribulations. The co. did admirably well and received hearty applause from a fair-sized audience. Coming: N. Y. Opera co., 12th and 13th, in Prince Methusalem and A Trip to Africa.

Items: Aschbach and Berger have leased for the season the new hall recently built in the old Sun Inn, and have named the same Concert Hall. The hall will be used for concerts, lectures, etc.

The Skating Rink is the centre of attraction, and if continued will do much injury to dramatic cos. During last week Prof. Tufts, a noted bicyclist; John Feeny, a club-swinger, and Edna Stetson, a very fine roller-skater, entertained large audiences. Frederick Walsh and Charlie Gilmore and Willie Hyde and Edna McKibben will hold the boards during this week.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Heap of Gold co. gave their opening performance, 6th, under the management of Charles H. Hicks, with a really excellent co. Notwithstanding the temperature, the house was well filled. The interpretation of Richard Wrench, the husband of the millionaire's daughter, by George Morton, was all that could be desired, though the ensuing of the part could be greatly improved, his make-up being too rough to be in keeping with the character portrayed. Georgia Tyler, as Ruth Bullion, acquitted her part with success. The Doctor Hartland of Scott Walters was somewhat weak, but will probably improve as the season advances. Walter Lennox, as Sammy Wetherwich, made the hit of the evening. Josephine Laurens, as Mrs. Hester, was well received, as was also Ada Morton, as Lizzie Lovegrove. Fred Lennox rendered well the prominent part of Scotty. His song in the third act, however, should be cut, as it is not in good taste. Peck's Bad Boy, 16th; Catherine Lewis, 20th; Romany Rye, 22d.

POTTSVILLE.

Academy of Music (Nathan House, manager): The season opened, 5th, with Bertha Welby as Lady Clare. Performance pretty fair; small audience. Grau's Opera co., 12th; George S. Knight, 13th.

NEW CASTLE.

Opera House (R. M. Allen, manager): The Romany Rye formally opened our season 10th.

Items: Matt and Lew Diamond, song and dance men of this city, joined Cal Wagner's Minstrels last week at Danville. E. M. Gotthold, ahead of Romany Rye, was the latest advance to drop in.

EASTON.

Opera House: Season opened to a good house with Hanley's Dan's Tribulation co. 1st. It is a first rate co. in every feature and proved an immense success. Bertha Welby in The Hunchback 11th.

JOHNSTOWN.

Union Hall: Lilly Clay's Adamless Eden co. played to big business 1st and in the main gave general satisfaction. Grau's Opera co., 18th; Patti Rosa, 23d; Romany Rye, Oct. 1; Gunter's D. A. M., 4th; Rhea, 10th.

READING.

Grand Opera House (George M. Miller, manager): Harrigan and Hart's co. in Dan's Tribulation drew a large house and gave a good performance 4th; Only a Miner's Daughter, 13th; Patti Rosa, 16th.

Academy of Music (John D. Mishler, manager): Will be opened 9th by Harry Watson and wife in Wrinkles; George K. Fortesque and co. in Well-Fed-Dora, 11th.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Mlle. Rhea and a fine co. to large houses 4th and 5th. On the night of the 4th Rhea's new play, Yvonne, was produced to a large house but our best critics pronounce the drama unworthy of her ability. Frou-Frou, on the 5th, was more in common with the tastes of the people here, who simply say that Rhea is beyond comparison in the theatrical firmament. By the way, John T. Sullivan, who appeared in Rhea's support, was taken for the famous Boston slugger, the similarity of names being the origin of the rumor. The rumor soon spread over the city, and it was hinted by the knowing ones that the bean-eater was travelling with the Rhea co. *incog* and was appearing in a scene as a gladiator. Mr. Sullivan enjoyed the hoax immensely.

Gem Theatre (Snowden and Draper, managers): New arrivals for week of 8th: Sweeney and Kearney, Flora Storey, Ed. Clarence and Jessie Warner.

HONESDALE.

Opera House (W. J. Silvester, manager): The new house opens the Fall season 11th with Atkinson's Comedy co. in Peck's Bad Boy.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Opening of Fall and Winter season, with Mr. Rooney's co., 12th, 13th.

Providence Opera House (George Hackett, manager): The Banker's Daughter, 11th, 12th, 13th. The first half of week past Muggs' Landing was given before small houses. Last half of week D. A. M. was given before large audiences, the matinee being the best house.

Theatre Comique (Hopkins and Morrow, managers): Arrivals 8th: Olympia Quartette, Wiley Hamilton and Lulu Wiley, Goldie and St. Clair, Edward and Alice Clark, Lillie Western, Maggie Cline, Sanders and Dean. Departures: J. W. McAndrews, Charles Diamond and Mary Milton, Topack and Steele, Nixon and Gentry, Lottie Elliott, The Barrons. The entertainment concludes with Wiley Hamilton's farce of Love and War.

Sans Souci Garden (W. E. White, manager): Week of 8th will be produced Little Primrose by the Zimmerman Burletta co. During the past week George Forrespue, supported by his excellent company, was seen here for the second time this season in Well-Fed Dora. He is a big card here, and is sure of good houses every time.

Providence Dime Museum: The great attraction for week of 8th is the Greely Expedition Survivors, Sergeant Brainard, Henry Long, Maurice Connell, and Henry Biederbeck. During the stay of the above attractions the museum will be open all day. In the theatre will be seen Charles and Bly Harris, James Hoey, Sawyer's Genuine Camp Meeting Shouters, Charles Adams, James Newry, Ronins, The Reinhart Children. Departures: Isaac Sprague, Del Bartinio, Triple Minnesota Wonder, The Colorine Children, and the Twilight Quartette. Mrs. Tom Thumb's co. booked for week of 15th.

Items: M. E. Elson, Scenic Artist of Cleveland, O., thinks of locating here.—It is expected that we are to have a theatre for the production of the legitimate at popular prices.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): The regular season opened 1st, with Mrs. Thomas Barry and William Redmond in A Midnight Marriage. Although the weather was very warm the house was filled.

Items: William Warren has been spending a few days here.—Mr. and Mrs. Joseph Jefferson have been spending a few days with Edwin Booth at his cottage.

SOUTH CAROLINA.

COLUMBIA.

Manager Eugene Cramer has been making a great many improvements about the stage of our Opera House. He has added a room on the right of the stage for surplus scenery, and raised the fly gallery and rigging in order to accommodate flats twenty feet in height, which makes it very convenient for cos. traveling with scenery. In addition to this he has placed in the orchestra a first-class piano.

Among the bookings, which shows the tendency South, are: The Adamless Eden, Barlow-Wilson Minstrels, Lizzie May Ulmer, Louise Pomeroy, Frank Mayo, Patti Rosa, Tony Denier, Barney McAuley, Kate Reade, Banker's Daughter, Bunch of Keys, Geo. B. Bishop, John T. Raymond, Peck's Bad Boy, Catherine Lewis Opera co., Planter's Wife, Milton Nobles, W. J. Scanlan, Silver King, Mountain Pink, Louise Sylvester and Ford's Opera co. The season opens 15th with the Adamless Eden Opera.

TENNESSEE.

MEMPHIS.

Peoples Theatre (Harry Walker, manager): Opened season to moderate house. Ross Inyment, Maggie Mauri, Mamie Dixon, Jesse White with Harry Beckwith, Lew Milton, Gilson and Rooney made up the programme. Weather very warm. Attendance light during week.

CHATTANOOGA.

James Hall (Stumpe Brothers, managers): The Barlow-Wilson Minstrels opened our season 10th to a crowded house; Martin-Bell Comedy co. 19th.

Item: The managers have been notified by City Council to put a straight stairway in the hall, which will be done immediately.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsel, manager): A not overcrowded, but appreciative audience, assembled to attend the concert given by the Ladies' Exposition Society, assisted by Miss Maude Stuart, of the Madison Square. Our local talent all did well. Frank Ryan deserves especial mention. Miss Stuart gave selections from Young Mrs. Winthrop, and recited, "An Order for a Picture," "Tom's Little Star," "The Last Hymn," "Mother and Poet," and concluded with the balcony scene from Romeo and Juliet, Mr. Ryan as Romeo. Every one was very much delighted, and considered it the crowning part of the evening.

Items: Miss Stuart expects spending several months here until she has fully recovered her health. She is a daughter of our fellow-townsman, Major Grubbe. Banker's Daughter, 19th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): This has been a great week for theatricals, and everybody has been happy but the managers. Wallack's and Effie Ellsler's cos. both played on the same nights. This was rather too much for the town. Wallack's began, 26th, with Lady Clare, and drew out a large audience of first-nighters, the house being perhaps two-thirds filled. There was much enthusiasm. Sophie Eyre and Mr. Osmond Tearle were called before the curtain. Lady Clare was repeated, 27th; Moths was produced, 28th; Young Mrs. Winthrop (being the first time this co. had presented it), 29th; matinee, 30th, Lady Clare, to good house; Moths, at night, to very light audience. The co. did very well in the presentation of Young Mrs. Winthrop, the play going off very smoothly. Enid Leslie was the only one who had previously appeared in it here, and she is as sweet and lovable as ever. In the Ranks, Sept. 2, four nights.

Walker Opera House (John Maguire, manager): Much curiosity was manifested on the announcement that Effie Ellsler would essay La Belle Russe, and a good house greeted her first appearance. She had never been seen here in aught but Hazel Kirke, and many predicted that she could not play anything else. It this they were mistaken, for she can hold her own with almost any that have visited us. Applause was freely bestowed, and she and Henry Lee were called to the front. She played Camille, matinee, 30th, and East Lynne at night to lighter business. Miss Ellsler was not well, and had almost to be carried off the stage upon the fall of the curtain. The managers of this house exhibited considerable enterprise in decorating the building on the opening night with flowers and plants, and in presenting each lady with a bouquet and souvenir programme. Had there not been a counter-attraction there would no doubt have been a crowded house.

VERMONT.

BELLOWS FALLS.

Our season opens, 18th, when Carrie Swain in Cad the Tom Boy, will be presented under the local management of Ed. D. Murphy.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): C. R. Gardiner's Only a Woman's Heart co. played 2d and 3d to good business. Newton Beers, as Roger, gave a very realistic portrayal of the tramp. The character afforded him full scope to display his versatility. He was ably supported by Marie Manzie, who, as Hattie Salisbury, created a very favorable impression. The rest of the cast were all acceptable, save Louis H. Perlman, who, as Hattie's betrothed, was a failure. Lester Franklin's comb. is here 10th and 11th; Tony Denier's 12th and 13th.

DANVILLE.

Opera House (Ellyson Brothers, managers): The work now in progress will be completed by the last of this week. The improvement has been needed so long that the interior looks new. Danville is a good point for theatricals, but is sadly in need of a new theatre.

Items: Mark Thall, advance agent for the Lillie Clay co., arrived and succeeded in billing the town with the handsomest lithographs ever seen here.

Arena: Ed. C. Cullen, contracting agent for John Robinson's Circus, arrived 1st and made all arrangements for the exhibition which is to be given on the 23d. In conversation with him, he said: "Tom Mission must have been misinformed in regard to the circus showing here on the 5th." Did not have his route any further than one point above Danville. Advertising car No. 1 containing George W. Aiken, general advertising agent, and twenty-two men arrived 4th.—Your correspondent paid a visit to the palace car occupied by Mr. Aiken and extends thanks for favors received.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The Virginia Colored Minstrels gave their first performance of the season on the 4th. Opened to an excellent house. The show is good.

WISCONSIN.

MILWAUKEE.

Grand Opera House closed. Geo Williams, 8th, four nights. Academy of Music closed until the evening of the 4th, when Max Heinrich, of Boston, and Mrs. Medora Henson, of Chicago, gave a song recital to a small but select audience. The programme was made up principally of selections from Schumann and Schubert, which were very well rendered. It is to be regretted that more people did not attend. Big Four, Smith, Waldron, Cronin and Martin, Specialty co., 10th, 11th and 12th.

Schlitz Park has just closed after a three months' season of unprecedented success. Last season Jacob Litt, associating himself with Geo. Oshell, the lessee of the Park, leased it for the Summer for the purpose of giving the people of Milwaukee a Summer season of opera, comedy, etc. This venture was so successful that this year it was managed upon a much larger scale. Improvements were made in the seating arrangements of the house, new scenery and properties prepared, and everything done to make this season highly successful. Their efforts have been crowned with success. The Bijou Opera co. of New York played the week of June 22 to a total attendance of 11,497. Prince Chow-Chow and Musical Society, week June 29, to 7,737. Callender's Minstrels, week June 15, to 11,111. Fay Templeton, two weeks, opening June 23, 24,191. Acme English Opera co., three weeks, opening July 7, 42,[illegible]. Carleton Opera co., week July 28, 14,[illegible]. Hess Opera co., week August 4, to 11,[illegible]. Rice's Burlesque co., two weeks, opening August 18, to 20,727—a grand total of 126,[illegible]. Besides numerous picnics and concerts, which would swell the number to [illegible]. They played good attractions to large audiences, at a small admission, and made the Park the most popular place of Summer amusement in the city. Time is already being booked for next summer, the Carleton Opera co. having spoken for four weeks, and Rice's co. for the same length of time. And while we are on this subject we wish to tender our thanks to Messrs. Litt and Oshell for the uniformly kind and courteous treatment which we have received at their hands. Jacob Litt has now taken the Dime Museum, and is fairly living up to his promises made the public, of giving a good entertainment. May success attend him.

Harry Deakin is expected home from California this week.—Fred Hall, the genial treasurer, is managing the Academy during the absence of Mr. Deakin.

John Stensby is putting his pleasant little theatre into shape for the Winter season. The seating arrangements will be changed, new scenery painted, the interior and exterior repainted and thoroughly renovated. Manager Stensby has already closed with the following companies for week stands, with many others to follow: Boston Comic Opera co.; J. Sullivan's Mahoney's stable co.; Quigley and Traine's comb.; Leyle's Kampeyer Specialty co.; W. Devere's co.; Captain Forrest's Novelty Ten comb.; Lipon and Baker's comb.; American Four comb.; W. J. Stephens and Minnie Oscar Gray; M. B. Leavitt's All Star co.; Leavitt's Rentz-Santley co.; Moore's Humpty Dumpty co.; and Leavitt's English Burlesque co.

SHEBOYGAN.

Nothing of any consequence to report this week, except the Wisconsin State Musical Association session, which took place last week, and which was one of the most successful in the history of the Association. The chorus consisted of thirty-one gentlemen and one hundred and thirty-one ladies, and the magic and easy manner in which Carl Zerrahn, the eminent conductor, of Boston, drilled the large body of choristers, was simply wonderful, and he won the confidence and admiration of all, while in return he bestowed many compliments upon individual members of the chorus for the remarkable ability and readiness displayed in embracing and carrying out the work of the convention. Matinees were given every afternoon, and in the evening concerts of a high degree of musical art were listened to by large and appreciative audiences. The convention opened with a beautiful Tyrolese song, and ended with Haydn's oratorio, The Creation.

Receipts, $1,098. Cal. Wagner's Minstrels 12th.

JANESVILLE.

Lappin's Hall (Thomas Lappin, proprietor): The Nashville Colored Church Choir co. gave a very pleasing concert to fair business 4th.

Myer's Opera House (C. E. Moseley, manager): Prof. Morris and his trained dogs attracted fair houses 8th and 9th. Louie Aldrich, 12th; Big Four, 15th; Stanley's Female Minstrels, 30th.

CANADA.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): The Knights, Patterson's New York Opera co., Bertha Welby, Only a Woman's Heart, Callender's Minstrels, Mendelssohn Quintette Club and Lizzie Evans were the most successful attractions last season. Jane Coombs 11th.

Superstition: Fred. Warde was booked to appear on the 5th, but as the date fell on a Friday, and it would have been his opening for the season, he gave way to superstition and cancelled.

The outlook: The season promises to be a most successful one. Rhea, Joseph Murphy, White Slave, Baker and Farron, Wages of Sin, Roland Reed, Salsbury's Troubadours, New York Opera co., Silver King, The World, Only a Farmer's Daughter and Jane Coombs are a few of the attractions booked.

Arena: Forepaugh's Mammoth Circus (the first tent show of the season) pitched its tents, 2d. The two performances were well attended and all were well pleased. The menagerie is a fine one. The trapeze performance was unusually good.

ST. JOHN, N. B.

Mechanics Institute (C. E. Marshall, lessee): Marshall's Uncle Tom's Cabin co. began a week's engagement, 1st, to a house containing about $75. The same piece was produced 2d, to about $40, and on the 3d Chispita was presented to about the same money. The co. have leased the hall for a week, and will drop a good deal of money. With the exception of Daisy Markoe, the co. is one of the poorest I have ever seen in St. John, and that is saying a great deal. Haslie and Ryerson's Maiden's Picnic co. began a three nights' engagement 8th.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): After a complete overhauling, the house was thrown open for the season 1st, John T. Raymond being the attraction. Though the weather was still very warm, the theatre was packed, and For Congress gave as good satisfaction as any of Mr. Raymond's former efforts. Sam'l of Posen, 17th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A MOUNTAIN PINK CO. (Bella Moore): Greenville, O., 11; Richmond, Ind., 12; Muncie, 13; Hartford City, 15; Huntington, 16 to 19; Rochester, 20; Kokomo, 22; Frankfort, 23; Logansport, 24, 25, 26.

AIMEE: Troy, N. Y., 15; Syracuse, 19, 20; Rochester, 25, 26, 27.

AUGUSTIN DALY'S COMPANY: Philadelphia, 15, two weeks.

AUGUSTIN DALY'S SECOND CO.: Boston, Sept. 1, two weeks.

AGNES-WALLACE-VILLA: Newark, N. J., 8, week; Brooklyn, E. D., 15, week; Buffalo, 22, week; Wheeling, W. Va., 29, week.

ATKINSON'S BAD BOY CO. NO. 1: Cincinnati, 8, week; Baltimore, 15, week; Washington, 22, week; Stamford, Ct., 29; S. Norwalk, 30; Middletown, Oct. 1; Meriden, 2; Rockville, 3; Hartford, 4.

ATKINSON'S BAD BOY CO. NO. [illegible]: Honesdale, Pa., 11; Carbondale, 12; Scranton, 13; Pittston, 15; Wilkesbarre, 16; Hazleton, 17; Mauch Chunk, 18; Allentown, 19; Bethlehem, 20.

A WIFE'S HONOR CO.: Philadelphia, 8, week.

ANTHONY'S UNCLE TOM CO.: Pittsburg, 8, week; Cleveland, 15, week; Chicago, 22, week.

ADELINE STANHOPE: Brooklyn (Gd. Op. House), Sept. 1, two weeks.

AN ADAMLESS EDEN CO.: Lynchburg, Va., 11; Danville, 12; Charlotte, N. C., 13; Columbia, S. C., 15; Charleston, 16; Savannah, Ga., 17; Augusta, 18; Athens, 19; Atlanta, 20; Griffin, 22; Macon, 23; Americus, 24; Eufaula, Ala., 25; Columbus, Ga., 26; Montgomery, Ala., 27; Pensacola, 29.

BAKER AND FARRON: Baltimore, Sept. 8, week; Wilmington, Del., 15; Newburg, N. Y., 19; Cohoes, 20; Lyons, 22; Schenectady, 23.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Steubenville, O., 11; Canton, 12; Youngstown, 13; Cleveland, 15, week; Chicago, 22, week.

BARTLEY CAMPBELL'S SEPARATION CO.: Mount Morris, N. Y., 8, week; Williamsburg, 15, week; Brooklyn, 22, week; Newark, N. J., 29, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Troy, 8, week; Philadelphia, 15, week; Williamsburg, 22, week; Baltimore, 29 week; Washington, Oct. 6, week.

BROOKS AND DICKSON'S LA CHARBONNIERE CO.: Philadelphia, Oct. 20.

BERTHA WELBY: Easton, Pa., 11; Carlisle, 12; Hagerstown, Md., 13; Richmond, Va., 15, 16, 17; Petersburg, 18; Norfolk, 19, 20.

BARRY AND FAY: Philadelphia, 8, week; Buffalo, 15, 16, 17; Erie, Pa., 18; Toledo, 19; Chicago, 22 week.

BURR OAKS CO. (Walter Bentley): Baltimore, 8, week; Brooklyn, 15, week; Youngstown, O., 22, 23; Columbus, 24; Springfield, 26, 27; Detroit, 29, 30.

BOSTON THEATRE SILVER KING CO.: Bangor, Me., 9 to 11; Boston, 15, week; Lawrence, 22; Haverhill, 23; Lewiston, Me., 24 to 26; Salem, 29; Springfield, 30.

BUNCH OF KEYS (Frank Sanger, manager): Detroit, 8, week; Chicago, 15, week.

BUNCH OF KEYS (Dudley McAdow, manager): Wheeling, W. Va., 11, 12, 13; Steubenville, O., 15; Zanesville, 16; Springfield, 17; Dayton, 18, 19; Richmond, Ind., 20; Ft. Wayne, 22; Anderson, 23; Kokomo, 24; Lafayette, 25; Kankakee, 26; Bloomington, Ill., 27; Pensacola, Fla., Oct. 9.

BARNEY MCAULEY: Ypsilanti, Mich., 11; Coldwater, 12; Jackson, 13; Battle Creek, 15; Aurora, Ill., 16; Moline, 17; Davenport, 18; Des Moines, 19; Council Bluffs, Ia., 20; Denver, 22, week.

BANDIT KING CO.: Chicago, 8, week; Joliet, Ill., 15; Bloomington, 16; Springfield, 17; Decatur, 18; Danville, 19; Logansport, 20; Peru, Ind., 22; Muncie, 30.

BUCHANAN COMEDY CO.: Vinton, Ia., 8, week.

BAKER'S CO.: Monticello, Ia., 9 to 13; Freeport, Ill., 15; Decatur, 16; Shelbyville, 17 to 20; Sullivan, 22, week.

CLARA MORRIS: N. Y. City, Sept. 29, two weeks; Brooklyn, Oct. 13.

CHAMPION'S BANKER'S DAUGHTER CO.: Providence, 11, 12, 13; Newport, 15; Fall River, 16; New Bedford, 17; Taunton, 18; Brockton, 19; N. Attleboro, 20; Lawrence, Mass., 22; Haverhill, 23; Lewiston, Me., 24 to 27; Salem, 29; Springfield, 30.

CARRIE SWAIN: Pittsfield, Mass., 11; Greenfield, 12; Holyoke, 13.

C. A. GARDNER: Sheboygan, Wis., 22.

CHARLES THORNTON CO.: Baltimore, 8, week.

CALLED BACK CO. (R. B. Mantell): N. Y. City, Sept. 1, four weeks.

C. B. BISHOP: Harrisburg, Pa., 12, 13; Hagerstown, Md., 27; Chattanooga, Tenn., 29.

CAMILLE OF LONDON: Fall River, Mass., 11, 12; Newport, R. I., 13; Brockton, Mass., 17; Holyoke, 20.

C. L. DAVIS: Holyoke, Mass., 12; Worcester, 13; Lowell, 15; Marlboro, 16; Taunton, 17; Southbridge, 18; Plymouth, 19; Brockton, 20.

DEVIL OF HEARTS CO.: Williamsburg, 15, week.

D. H. HARKINS: Chicago, 22, week.

DION BOUCICAULT: Cincinnati, 8, week; Milwaukee, 15, 16, 17; Racine, 18; Elgin, Ill., 19; Joliet, 20; Sandusky, O., 22; Toledo, 23; Port Huron, Mich., 24; E. Saginaw, 25; Bay City, 26; Ann Arbor, 27; Minneapolis, 29, 30.

DIXEY-RICE BURLESQUE CO.: N. Y. City, Sept. 4, four weeks.

DICKSON'S SKETCH CLUB: Creston, Ia., 11; Chariton, 12; Albia, 13; Grinnell, 15; Iowa City, 16 to 20; Cedar Rapids, 22.

DENMAN THOMPSON: St. Louis, 8, week; St. Paul, 15, 16, 17; Minneapolis, 18, 19, 20; Sioux City, Ia., 22; Council Bluffs, 24.

DEVIL'S AUCTION (Frank Gardner, manager): Topeka, Kas., 8, week; Kansas City, 15, week; Hannibal, 22, 23; Quincy, Ill., 24, 25; Keokuk, 26; Cedar Rapids, 27.

DAN SULLY'S CORNER GROCERY (E. H. Banker, manager): Cincinnati, 8, week; St. Louis, 15, week; Louisville, 22, week; Indianapolis, 29, week.

DALY'S VACATION CO.: Warren, Pa., 10, 11; Akron, O., 12; Lima, 15; Sidney, 16; Piqua, 17; Richmond, Ind., 18; Greencastle, 19; Mattoon, Ill., 20; St. Louis, 22, week; Belleville, Ill., 29; Mattoon, 30; Springfield, 18, Oct. 1; Newark, 2, 3; Cumberland, Md., 4.

DRAPER'S UNCLE TOM CO.: St. Louis, 8, week; Keokuk, Ia., 26.

EDWIN CLIFFORD CO.: Junction City, Kas., 8, week.

ELLSLER-WEATHERSBY CO.: Helena, Mont., 8, week; Virginia, Utah, 16; Reno, Nev., 17; Carson, 18; Virginia City, 19, 20; San Francisco, Oct. 6.

EVANS AND HOEY: Lowell, Mass., 15; N. Y. City, 22, two weeks; Baltimore, Oct. 6, week; Washington, 13, week.

FANNY DAVENPORT: N. Y. City, Oct. 15, five weeks.

FRANK MAYO: Philadelphia, 8, two weeks.

FLORENCES: Chicago, 8, two weeks; Minneapolis, 22, 23, 24; St. Paul, 25, 26, 27; Milwaukee, 29, 30; Oshkosh, Oct. 1; Madison, 2; Janesville, 3; Rockford, Ill., 4.

FRED. WARDE: Detroit, 8, week; Flint, Mich., 15; Muskegon, 17; Adrian, 24.

F. S. CHANFRAU: Boston, 1, two weeks; Clinton, Mass., 15; Worcester, 16.

FANNY MOUNTCASTLE: Wahoo, Neb., 22.

FRANCES LAMBERT: Detroit, 8, week.

FORD'S WAGES CO. (Harrison): St. Louis, 8, week; Chicago, 15, two weeks.

GUS WILLIAMS (J. H. Robb, manager): Oshkosh, Wis., 11, 12; Cincinnati, 15, week; Indianapolis, 22, week.

GEORGE C. MILN: Duluth, Minn., 8, 9, 11; Bismarck, 12, 13; Fargo, D. T., 15, 16; Jamestown, 17, 18; Bismarck, 19, 20; Miles City, M. T., 22 to 24; Billings, 25; Livingston, 26, 27; Bozeman, 29, 30; Spokane Falls, W. T., Oct. 2.

GEORGE WOODTHORPE: Princeton, Ind., 15, week.

GUNTER'S D. A. M. CO.: Boston, 8, two weeks; Worcester, 22; Holyoke, 30; Johnstown, Pa., Oct. 4.

HERRMANN AND HART'S TRAVELLERS CO.: Pittsburg, 8, week; Cleveland, 15, week; Lockport, N. Y., 22.

HILL'S PEOPLE'S THEATRE CO.: Amsterdam, N. Y., 8, week.

HAVERLY'S: Cincinnati, 1, two weeks; Louisville, 15, week.

HANLON-GOURLAY CO.: Buffalo, 11, 12, 13; Lockport, N. Y., 15; Rochester, 17, 18, 19; Syracuse, 22, 23, 24; Boston, Oct. 6, two weeks.

HARRY WEBBER: Columbia, Tenn., 18; Nashville, 15, 16, 17.

HENRY IRVING: Quebec, 30; Montreal, Oct. 1, 2, 3, 4.

HEWETT'S MUSETTES: Terre Haute, Ind., 11; Danville, 12; Lafayette, 13; Chicago, 15, week.

HENDERSON'S CO.: Jersey City, Sept. 1, three weeks.

HANSMAN-TEN BROECK CO.: Decatur, Ill., 8; Davenport, Ia., 15; Cedar Rapids, 16; Marshalltown, 17; Ottumwa, 22.

HEAP OF GOLD CO.: Trenton, N. J., 11; Wilmington, Del., 12, 13; Philadelphia, 15, week; N. Y. City, 22, week; Cumberland, Md., 29; Parkersburg, W. Va., 30; Wheeling, Oct. 1; Pittsburg, 6, week.

HERNE'S HEARTS OF OAK: Chicago, 8, week; Indianapolis, 15, 16, 17; Louisville, 18, 19, 20; Cincinnati, 21, week.

HER ATONEMENT CO.: Syracuse, 15, 16; Erie, Pa., 23, 24; Scranton, Oct. 1, 2; N. Y. City, 13, week; Williamsburg, 20, week.

IN THE RANKS CO.: Salt Lake, 9 to 13; Denver, 15, week.

J. K. EMMET: Albany, Sept. 15, week; Holyoke, Mass., 22; Lowell, 23; Manchester, N. H. 24; Fitchburg, 25; Springfield, 26; New Haven, 27; Troy, 29, week.

JOHN MCCULLOUGH: Kalamazoo, Mich., Sept. 13; Racine, Wis., 15; Oshkosh, Wis., 16, 17; Milwaukee, 18, 19, 20; Chicago, 22, three weeks.

JOSEPH MURPHY: Rondout, N. Y., Sept. 11; Woonsocket, 13; Brooklyn, 15, week.

JOHN S. MURPHY (Kerry Gow): Norwich, Ct., 11; New London, 12; Woonsocket, R. I., 13; N. Attleboro, Mass., 15; Plymouth, 16; S. Framingham, 17; Marlboro, 18; New Bedford, 19; Beverly, 20; Waltham, 22; Gloucester, 23; Amesbury, 24; Portsmouth, N. H., 25.

JOHN T. RAYMOND: Chicago, 8, week; Evansville, Ind., 15; Indianapolis, 18, 19, 20.

JOSEPH JEFFERSON: Detroit, Sept. 15; St. Joe, Mo., 24.

JANAUSCHEK: N. Y. City, Sept. 15, three weeks.

JACQUES KRUGER (Dreams): N. Y. City, Sept. 1, three weeks.

JAMES O'NEILL (Monte Cristo): New Bedford, Mass., 18.

KATE CLAXTON: Newark, N. J., Sept. 15, week; Gloversville, N. Y., 24.

KNIGHTS (Mr. and Mrs. George S.): Pottsville, Pa., 15; Lebanon, 15; Columbia, 16; Harrisburg, 17; Cumberland, Md., 18; Connellsville, Pa., 19; McKeesport, 20; Cleveland, 22, week.

KIRALFYS' BURLESQUE CO.: N. Y. City, Sept. 8, two weeks.

KIRALFYS' SIBERIA: N. Y. City, Sept. 1, six weeks.

KIRALFYS' EXCELSIOR: Buffalo, 8, week; Pittsburg, 15, week; Cincinnati, 22; two weeks.

KITTIE RHOADES: Culpepper, Va., Sept. 8 to 11; Lynchburg, 12; Roanoke, 13; Wytheville, 15; Bristol, Tenn., 16 to 20; Abingdon, 22, week.

KEENE'S MRS. PARTINGTON CO.: Dayton, O., 8, week.

KENTUCK CO.: Birmingham, Ala., 11; Montgomery, 12; 13; New Orleans, 15, week; Lake Charles, La., 22; Orange, Texas, 23; Beaumont, 24; Houston, 25, 26; Brenham, 27; Galveston, 28 to 30; San Antonio, Oct. 1, 2; Austin, 3.

LILLIAN OLCOTT: Easton, Pa., Oct. 20.

LAWRENCE BARRETT: San Francisco, 18, four weeks; Portland, Oregon, Sept. 15, two weeks.

LYNWOOD CO. (Tillotson and Williams): Philadelphia, Sept. 8, week.

LIGHTS O' LONDON (Eastern): Portland, Me., 11, 12, 13; Portsmouth, N. H., 15, 16; Manchester, 18 to 20; Boston, 22, week; Lawrence, Mass., 29, 30; Lowell, Oct. 1, 2; Worcester, 3, 4; Woonsocket, R. I., 6; Brockton, Mass., 7, 8, 9; Newport, 10, 11.

LIGHTS O' LONDON (Western): Burlington, Vt., 10, 11, 12; Rutland, 13.

LISETTA ELIANI: Toronto, 8, week; Brooklyn, 15, week.

LIZZIE MAY ULMER: N. Y. City, 8, week; Washington, 15, week; Charlotte, N. C., 22; Columbia, S. C., 23; Augusta, Ga., 24; Macon, 25; Savannah, 26, 27; Atlanta, 29; Birmingham, Ala., Oct. 1; Montgomery, 2; Mobile, 3, 4; New Orleans, 6, week.

LIZZIE EVANS: Wheeling, 8, Fair week; Cincinnati, 15, week; Delaware, O., 22; Akron, 23; Mt. Vernon, W. Va., 24, 25; Columbus, 26, 27; Louisville, 29, week; Huntsville, Ala., Oct. 6 to 9; Chattanooga, 10; Atlanta, 11; Vicksburg, 13, 14.

LILLIAN BROWN'S JOLLITIES: Lamar, Mo., 11; Springfield, 12; Pierce City, 13; Carthage, 15; Joplin, 16; Independence, 18; Winfield, Kas., 19; Caldwell, 20; Wichita, 22; McPherson, 23; Emporia, 24; Junction City, 25; Topeka, 26, 27; Ottawa, 29; St. Joe, Mo., 30; Oct. 1.

LIZZIE HAROLD: Williamsburg, 8, week; Providence, 15, week.

LOUIS ALDRICH (My Partner): Janesville, 12; Rockford, Ill., 13; Dubuque, Ia., 15.

LOUISE SYLVESTER: Burlington, Ia., 9 to 12; Springfield, Ill., 15; Sedalia, Mo., 22, week.

LOTTA: N. Y. City, Sept. 15, four weeks; Philadelphia, Oct. 13, four weeks.

LITTLE'S WORLD CO.: Chicago, Sept. 1, two weeks; Aurora, Ill., 15; Ottawa, 16; Streator, 17; Braidwood, 18; Jacksonville, 19; Quincy, 20; St. Louis, 22, week.

M. B. CURTIS: Flint, Mich., 11; E. Saginaw, 12; Bay City, 13; London, Ont., 15; Brantford, 16; Hamilton, 17; St. Catherines, 18; Lockport, N. Y., 19; Utica, 20; Holyoke, 23; Worcester, Mass., 26.

MILTON NOBLES: Youngstown, O. 11; Dayton, 12; Terre Haute, Ind., 13; St. Louis, 15, week; Cincinnati, 22, week.

MME. JANISCH: N. Y. City, Sept. 29, four weeks; Philadelphia, Nov. 3, two weeks; Washington, 17, week; Baltimore, 24, week.

MARGARET MATHER: Buffalo, Sept. 1, two weeks; Rochester, 15, week; Jamestown, 27.

MATTIE VICKERS: Muscatine, Ia., 11; Rock Island, Ill., 12, 13; Freeport, 15; Sterling, 16; Dixon, 17; Mendota, 18; Pekin, 19; St. Louis, 22, week; Cincinnati, Oct. 6, week; Chicago, 13, week.

MR. AND MRS. MCKEE RANKIN: N. Y. City, 8, week.

MAGGIE MITCHELL: Chicago, Sept. 22, week; Elgin, Ill., Oct. 1; Beloit, Wis., 2; Janesville, 3; Madison 4; St. Paul, 13, week; Minneapolis, 20, week.

MICHEL STROGOFF CO.: Toronto, 8, week; Rochester 22, 23, 24; Syracuse, 25, 26, 27; Buffalo, Oct. 6.

MAY BLOSSOM CO.: Philadelphia, Oct. 6, two weeks.

MINNIE MADDERN: Brooklyn, 8, week; Boston, 15, week; Providence, 22, 23, 24; Willimantic, Ct., 25; Hartford, 26; New Haven, 27; Philadelphia, 29, week.

MATTIE WILLIAMS' CO.: Cedar Rapids, Ia., 9 to 13.

MESTAYER'S CO.: Montreal, 8, week.

MARSHALL'S UNCLE TOM CO.: Amherst, 10, 11; Truro, 12, 13; Halifax, 15, week.

MME. COTTRELLY: Philadelphia, Sept. 8, week.

MUGG'S LANDING CO.: New Haven, 11, 12, 13; Greenfield, Mass., 15; Northampton, 16; Pittsfield, 17; Winsted, Ct., 18.

MAXWELL'S COMEDY CO.: Fremont Centre, 11, 12, 13; Big Rapids, 15; Edmore, 16, 17.

MONTAGUE'S TWO DEVILS CO.: Montreal, 8, week; Troy, 15, week; Trenton, N. J., 22, week.

MATT'S N. Y. CO.: Norfolk, Va., 12, 13; Lancaster, Pa., 15; Philadelphia, 22, week; Brooklyn, 29, week.

MINNIE PALMER: N. Y. City, Oct. 6, two weeks.

NEIL BURGESS: N. Y. City, 29, two weeks.

NEWTON GOTTHOLD: Pittsburg, 8, week; Chicago, 15, week; Detroit, 22, week.

NELLIE BOYD: Sydney, Neb., 11, 12; Cheyenne, 13.

N. S. WOOD: N. Y. City, 1, two weeks; Evansville, Ind., 15, three weeks; Indianapolis, Oct. 6, two weeks; Chicago, 20.

NOBODY'S CLAIM CO.: N. Y. City, 8, week; Bridgeport, Ct., 15; Waterbury, 16; Hartford, 17; Springfield, Mass., 18; Holyoke, 19; Attleboro, 20; Lowell, 22, 23; Lawrence, 24; Salem, 25; Chelsea, 26; Brockton, 27.

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Louis, 6, week; Helena, Ark., 15; Pine Bluff, 16; Little Rock, 17; Hot Springs, 18, 19; Texarkana, Tex., 20; Paris, 21; Denison, 22; Sherman, 23; McKinney, 24; Fort Worth, 25, 27.

Cole & Forbes's Attraction (Joseph Frank, manager): Adrian, Mich., 15; Marshall, 16; Albion, 17; Ionia, 18; Ionia, 19, 20; Big Rapids, 22; Grand Haven, 23; Grand Rapids, 24, 25; London, Ont., 26, week Oct. 1.

Cotton Exposition: Yonkers, N. Y., Sept. 22; Asbury Park, N. J., 23; Red Bank, 24; Jersey City, 25, 26, 27; Philadelphia, 29, week; Wilmington, Del., Oct. 6, 7; Trenton, N. J., 9; New Brunswick, 10; Hamburg, Ct., 11, 12.

Crandall's Operatic: Utica, N. Y., 22 to 27; Lowville, 28 to 30; Malone, 29.

Pepsi-Kola Company: Philadelphia, 3 week; Pottsville, Pa., 15; Reading, 16; Lebanon, 17; Harrisburg, 18; Williamsport, 19; Johnstown, 20; Cincinnati, 22, week; Louisville, Ohio, 6, week.

Peerless Comedy Co.: Lincoln, Neb., 22, 23, 25; Kansas City, Mo., 26, 27; St. Joe, 28, 29, 30; St. Louis, week; Milwaukee, 29, week.

Power of Mercy Co.: Cedar Rapids, Ia., 22; Minneapolis, 23.

Players' Week Co.: Silas Caryl: Newark, 22, 23; Philadelphia, 24, week; Wilkesbarre, Pa., 29.

Point of New York Co.: Boston, 8, week; N. Y. City, 15, week.

Opera Co. (Gilmore and Williams: Philadelphia, 8, week.

Rogers and Clough: Lawrence, Mass., Sept. 22; Salem, 23; Lowell, 27; Waltham, 28; Hartford, Ct., 29; New Haven, 30; Brooklyn, 22, week.

Rhoda's Grand Co.: Corinna, 22; Ionia, 23; Worcester, 24; Lowell, 25; Lawrence, 26; Haverhouse, Ct., 27; Norwich, 28; Willimantic, 29; Meriden, 30; Middletown, 31; Hartford, 04; New Haven, 05.

Rose: Muskegon, Mich., 22; Grand Rapids, 23, 24; Lansing, 25; E. Saginaw, 26; Bay City, 27; Port Huron, 28; Flint, 29; Jackson, 30; Coldwater, 00.

Red Rose Co.: Taunton, Mass., 22; New Bedford, 23; Fall River, 24; Providence, 25, 26, 27; Lowell 28; Newburyport, 29; Gloucester, 30; Boston, 22, two weeks; Williamsburg, Oct. 6, week; Brooklyn, 13, week.

Robert McWade: Elgin, Ill., Sept. 22.

Rose Eytinge: Youngstown, O., 22, week.

Rentz Santley: N. Y. City, Sept. 8, week; Brooklyn, 15, week; New Bedford, Mass., 22; Fall River, 23; Providence, 25, 26, 27; Boston, 29, week.

Rentz-Santley Co.: Lowell, Mass., 22; Lawrence, 23; Boston, N. H., 24; Woonsocket, R. I., 25; Milford, Mass., 26; Gloucester, 27; Haverhill, 28; Farmington, N. H., 29; Grand Falls, 30; Lewiston, Me., 22, 23; Portland, 24, 25; Rockland, 26; Belfast, 27.

Rice's Surprise Party: Philadelphia, 22, week.

Rayne Co.: St. Louis, 22, week.

Robert Hoe Co.: Montreal, Sept. 22, week.

Robert Hoe Co.: Bradford, Pa., 22, 23; Olean, N. Y., 24; Horseheads, 25; Williamsport, 26, 27; Seranton, 28, 29; Harrisburg, 30, 22; Pittsburg, 23, week; Johnstown, Oct. 6.

Rentfrow's Pathfinders: Wabash, Ind., 22, 23, 24; Peru, 25, 26, 27; Valparaiso, 29; Kokomo, 24.

Rentos: Philadelphia, Nov. 22, two weeks.

Richardson's Co.: Brazil, Ind., 23; Frankfort, 25; Tipton, 26, 27; Marion, 28, 29.

Rentz 00 Co.: Red City, Mich., 22; Stanton, 23; Grand Haven, 24; Grand Rapids, 25, 26; Hastings, 27; Charlotte, 28; Adrian, 29; Ann Arbor, 30; Port Huron, Bay City, 22; St. Louis, 24; Flint, 25, 26; E. Saginaw, 28; Saginaw, 29; Owosso, 30.

Silver King Co. (Frederic de Belleville): N. Y. City, 8, week; Chicago, 15, week.

Silver King Co. (F. C. Bangs): Syracuse, 21, 22, 23; Troy, 25, week.

Sol Smith Russell: Topeka, 22, 23, 25; Emporia, Kan., 25; Ottawa, 26; Lawrence, 27; Kansas City, 28 to 30; Lincoln, Neb., 00.

Seven Ravens Co.: N. Y. City (Niblo's), 15—indefinite.

Streicher's Co. (Haverly's): Columbia, Tenn., 26; Chattanooga, 29; New Orleans, 22, week.

Sargent's Trio: Ogdensburg, N. Y., 28; Ottawa, Ont., 29, 30; Montreal, 22, week; Chicago, Oct. 6, two weeks.

Shadows of a Great City Co.: Louisville, 8, week; St. Louis, 15, week; Detroit, 22, week; Cincinnati, 29, week.

Stafford-Foster Co. (Edward Witting, mgr.): Halifax, 8, week; St. John, N. B., 15, 16, 17, 18; Fredericton, 19, 20; Bangor, 22, 23.

Shook and Collier's Storm-Beaten Co. (Western): Newark, 8, week.

Shook and Collier's Storm-Beaten Co. (Central): New Haven, 22, 23; Worcester, Mass., 28, 29, 30.

Storm Comedy Co.: Parsons, Kan., 26 to 29.

Shook and Collier's Ruth's Devotion Co.: Newark, 8, week.

Shook and Collier's Separation Co.: St. Louis, 8, week.

Southern Comedy Co. (John P. Smith, mgr.): Jersey City, 22, 23, 24; Easton, Pa., 25.

Twins: Boston, 1, two weeks.

T. W. Keene: Cleveland, 21, 22, 23.

Thayer's Black Flag Co.: Brooklyn, 8, week; N. Y. City, 15, week; Philadelphia, 22, week.

Two Johns Co.: Easton, Pa., 15; Allentown, 16; Pittston, 17; Lancaster, 18; Norristown, 19; Wilmington, Del., 20; Baltimore, 22, week; Washington, 29, week; N. Y. City, Oct. 6, two weeks.

Waite of Sin Co.: Philadelphia, 8, week; Fall River, Mass., 22; Chelsea, 24; Worcester, 26, 27.

Wallace's Lady Clare Co.: San Francisco, Sept. 8, four weeks.

W. J. Scanlan: Coldwater, Mich., 15; Kalamazoo, 18, 19.

W. E. Sheridan: San Francisco, July 28—indefinite season.

Walker Dramatic Co.: Bloomington, Ill., 8, week; Chicago, 15, week.

Wanted—A Partner Co.: Rochester, 11, 12, 13; Buffalo, 15, week; Adrian, Mich., 22.

Williams Comedy Co.: Cedar Rapids, 9 to 13.

Williams Sisters: Upper Sandusky, O., 23.

Well-Fed Dons: Reading, Pa., 11; Lancaster, 12; Urbana, O., 13; Cincinnati, 24, week.

Zanita (Tompkins and Hill's): Boston, Sept. 15—indefinite season.

Zimmerman Burlesque Co.: Providence, 8, week; Baltimore, 15, week.

Addie Carrington (Concerts): Chicago, 16, 18, 19.

OPERA AND CONCERT COMPANIES.

Alice Oates: Washington, Sept. 15, week.

Aiden Bella-Ringling: Monroe, Wis., 11, 12, 13; Racine, 15, week; Madison, 18, 19, 20; Galena, Ill., 21, 22, 23.

Abt Gilmore Opera Co., Chicago, 1, two weeks.

Bijou Opera Co. (Orpheus and Eurydice): St. Joe, Mo., 22; Kansas City, 23, 24; St. Louis, 25, week.

Barrett Opera Co.: Toronto, 8—indefinite season.

Bennett-Moulton Opera Co.: Albany, 8, week; Trenton, N. J., 15, week; Wilmington, Del., 22, week; Newark, N. J., 29, week; Buffalo, Oct. 6.

Bagdad Opera Co.: New Orleans, Sept. 1—indefinite.

Bijou Burlesque Co.: Chicago, Sept. 8, two weeks.

Carleton's English Opera Co.: Omaha, Neb., 11, 12, 13; Council Bluffs, Ia., 15; Lincoln, Neb., 16, 17; Atchison, Kas., 18; Lawrence, 19; Topeka, 20; Denver, 22, week.

Catherine Lewis Opera Co.: Orange, N. J., 15; Wilkesbarre, Pa., 16; Pittston, 20; Philadelphia, 22, week.

Duff's Opera Co.: Philadelphia, 29.

Emma Abbott Opera Co.: Louisville, 8, week; Cincinnati, 15, week.

Fay Templeton: San Francisco, 8, four weeks.

Fiske's Opera Co.: Indianapolis, 11, 12, 13; Baltimore, 15, week.

Gaiety English Opera Co.: Pottsville, Pa., 15; Williamsport, 16; Johnstown, 17; Wheeling, W. Va., 20, 22.

Hyers Concert Co.: Warsaw, Wis., 12, 13; Owatonna, 15, 16; Rochester, 20, 22.

Haverly Opera Co.: Louisville, 8, two weeks.

Hess Opera Co.: Chicago, 8, two weeks.

Leavitt's Burlesque Co.: Savannah, Ga., 17.

McCaull's Little Duke Co.: N. Y. City (Casino), August 9—indefinite season.

McCaull's Fatinitza Co.: Chicago, Sept. 8, three weeks; Philadelphia, 29—indefinite season.

Miller Trio: N. Y. City (Wallack's), Sept. 8, two weeks.

New York Opera Co.: Allentown, Pa., 15; Bethlehem, 16, 17; Reading, 18; Lancaster, 19; Columbia, 20; York, 22; Harrisburg, 23; Pottsville, 24; Williamsport, 25; Mauch Chunk, 26; Allentown, 29; Trenton, 30, 27.

Pauline Hall Opera Co.: San Francisco, Sept. 8, four weeks.

Rentz: Chelsea, Mass., 27; Lynn, 28.

Rentz-Wilson: Rome, Ga., 22; Atlanta, 23; Athens, 24; Augusta, 25, 26; Columbia, 28; Charleston, 29; Savannah, 30; Macon, 22; Columbus, 24; Montgomery, 25; Pensacola, 26; Mobile, 27; New Orleans, 2 to 6 week.

Rentz-Santley: Omaha, Neb., 11, 12, 13; Council Bluffs, Ia., 15; Lincoln, Neb., 16, 17; Atchison, Kas., 18; Lawrence, 19; Topeka, 20; Denver, 22, week.

Rhea: Yvonne: Cleveland, 8, week; Columbus 15, week; Detroit, 22, week; Chicago, Oct. 6, two weeks.

Rentz-Santley: Cincinnati, 8, week; Louisville, 15, week; Nashville, 22, week.

Rice, Barton & Co.'s Famous Mastodons: Crawfordsville, Ind., Sept. 8, week; Greencastle, 15; Paris, Ill., 16; Danville, 17; Champaign, 18; Bloomington, 19; Streator, 20; Cedar Rapids, Ia., 26.

Pearce & Shelton: Petersburg, 8, week.

Pat Rooney's Co.: Providence, 22, 23, 24; Taunton, 25; New Bedford, 26; Boston, 27; Chelsea, 28; Lawrence, 29; Lowell, 30; Fitchburg, 22; Natick, 23; Marlboro, 24; Canton, 25; Salem, 26; Marblehead, 27.

Rentz-Santley Co.: Newark, 8, week; Philadelphia, 15, week.

Tony Pastor's Co.: Cincinnati, 8; Louisville, 15, week; Pittsburg, 22, week; Philadelphia, 29, week; Brooklyn, Oct. 6, week.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: Louisville, 8, week; Indianapolis, 15, week; Williamsport, Pa., 24.

Gerard-Vokes Burlesque Co.: Schenectady, N. Y., 22; Binghamton, 23.

Pennsylvania Graduate Electrician's Exhibition: Salem, Mass., 8, week; Lynn, 15, week; Milford, 22, week; Haverhill, 29, week; Providence, Oct. 6, week.

Professor Cromwell: Newark, 15, week.

Tony Denier's Humpty Dumpty: Richmond, Va., 22, 23; Norfolk, 25; Petersburg, 26; Lynchburg, 27; Danville, 28; Winston, N. C., 29; Greensboro, 30.

CIRCUSES.

Adam Forepaugh's: Hamilton, Ont., 22; Toronto, 23; Port Hope, 24; Peterboro, 25; Belleville, 26; Kingston, 27; Brockville, 28; Cornwall, 29; Ottawa, 30; Montreal, 22, 23; St. Johns, 24; Waterloo, 25; St. Hyacinth, 26; Sherbrooke, 27; Greenfield, Mass., 29; Holyoke, 30; Springfield, Oct. 1; Worcester, 2; Woonsocket, R. I., 3; Providence, 4; Hartford, Ct., 6; New Britain, 7; Waterbury, 8; New Haven, 9; Bridgeport, 10; Danbury, 11—close.

Dan Rice's: Rushville, Ind., 11; Rossville, 12; Aledo, 13; Ft. Madison, Ia., 15.

Buffalo Bill Wild West Show: Wilkesbarre, Pa., 11; Scranton, 12; Binghamton, N. Y., 13; Rochester, 17, 18; Pittsburg, 19, week.

Barnum's: Bloomington, Ill., 11; Lincoln, 12; Springfield, 13; St. Louis, 15, week; Moberly, Mo., 22; Chillicothe, 23; Marysville, 24; Council Bluffs, Ia., 25; Omaha, Neb., 26; Lincoln, 27; St. Joseph, Mo., 29; Atchison, Kas., 30; Leavenworth, Oct. 1; Topeka, 2; Kansas City, Mo., 3; Sedalia, 4; Mattoon, Ill., 6; Terre Haute, Ind., 7; Crawfordsville, 8; Lafayette, 9; Indianapolis, 10; Anderson, 11; Shelbyville, 13; New Albany, 14; Louisville, Ky., 15; Frankfort, 16; Lexington, 17; Maysville, 18; Xenia, O., 20; Columbus, 21; Urbana, 22; Marion, 23; Ashland, 24; Ravenna, 25.

Barnett's Wonder, Mass., 11; Chesapeake, 12; Rochester, 13; Winona, 15; Lacrosse, Wis., 16.

Cole's: San Francisco, 6, seven days.

Frank Robbins: Oneonta, N. Y., 22; Lyndonville, 23; Oswego, 24.

Sells' Brothers: Topeka, Kan., 11; Osage City, 12, Eldorado, 13; Newton, 16; Hutchinson, 17, Wichita, 18; Wellington, 19; Winfield, 20; Cherryvale, 22; Joplin, Mo., 23; Neosho, 24; Springfield, 25; Pierce City, 26; Fayetteville, Ark., 27; Van Buren, 29; Fort Smith, 30.

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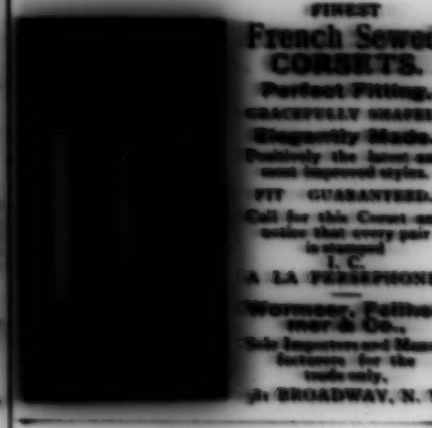
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Amateur Notes.

Above is a portrait of Miss Ada C. Lobdell, the sprightly soubrette of the Amateur League Society. Miss Lobdell, who is extremely pretty, has played many parts with success. It is probable that she will make her debut on the professional stage in the near future.

Eleanor Trafford boarded at the Lexington Avenue Opera House on Tuesday. Owing to the extreme heat, the audience was not large. The entertainment commenced with the third act of Led Astray. It was fairly illustrated by members of the Gilbert, the Amaranth, the Hawthorne and Amateur League Societies. Messrs. Hilliard, Macfarlane, Cunningham, Wilson, Strauss, and Misses Eleanor Trafford, Aggie Chase and Virginia Lally interpreted the principal roles. Among these names are a number who have in the past done capital work at other theatres. The arrangements behind the curtain at the Opera House are execrable. Owing to the discouraging surroundings, a number of the cast were unable to do themselves justice. The duel scene was omitted on account of the absence of the requisite properties, and without which the players would have been made subjects of ridicule. The Lexington Avenue Opera House is occupied in the season continuously, and the management should certainly provide the necessary adjuncts for stage detail. One act of George Geith concluded the performance. Miss Trafford has always given satisfaction in the various societies, and it is to be regretted that her friends did not attend in greater numbers.

A daughter of Mrs. W. J. Florence, who has figured in amateur performances, will debut professionally this season as a member of Lotta's company.

Esmeralda will be given at the Lexington Avenue Opera House on Sept. 30. The performance will be in aid of the New York Orphan Asylum and under the direction of George A. Blumenthal, of the Madison Square Theatre.

There is no foundation for the report that Harris S. Hilliard will appear in German opera at the Metropolitan Opera House. He will continue to sing in concert and at occasional amateur entertainments.

Preparation for the representation of several comedies is being made by the officers and their friends at Governor's Island.

The Gilbert will open in Rosedale and the Minnas in The Merchant of Venice. The Amaranth management has not yet decided on the opening piece.

The Jersey City Dramatic Club will commence its season with The Romance of a Poor Young Man.

Cinnamon Heart was performed for the second time at the Newport Casino on Tuesday.

Spot Cash.

H. B. Curtis' new play, Spot Cash, has proved a worthy successor and sequel to Sam'l of Posen. On its first presentation, in St. Paul, a week or so ago, it made an instantaneous hit. The Chicago engagement, just closed, clinched its success, and Mr. Curtis has started on a career of renewed prosperity. On the strength of Spot Cash, Mr. Curtis has already booked time far into next season. Mr. Curtis is the pioneer in the delineation of the humorous side of the Hebrew character—in fact, stands alone in its exposition. Many have attempted to follow in his steps, but all have failed. He now holds undisputed possession of the field.

Professional Doings.

—J. H. Stuart will be a member of Lotta's company.

—The professors and instructors of the new Lyceum Theatre will be clothed in cap and gown. Moustaches will be proscribed.

—Will H. Carleton, tenor with Dupree and Benedict's Minstrels, writes that he has made a decided hit with Arlington's new song, "Beautiful Child of the Street," and will sing it the entire season.

—Catherine Lewis has been actively engaged for the past three weeks rehearsing her company in Heloise Boniface. She opens her season at Orange, N. J., on Monday evening next, and takes a route having only two weeks of one-night stands and which leads no further than Chicago. Her company includes Paul Arthur, Harry Siddons, Warren Ashley, Wallace Jackson, William Friend, Mme. De Bremond, Annie Hastings, Marie Heath and a large and competent chorus. Miss Lewis, it is believed, will fit the part of Friquette as though it had been written for her. She is her own backer, and if any money is lost it will be her own.

—Alex Holbrook, formerly with the McCaull company, and who spent the Summer with Samuel Fort in Baltimore, goes with Duff's Opera company the coming season. They open in Philadelphia on the 29th.

—At the Fifth Avenue Theatre the curtain will be raised at 8.15 hereafter instead of 8. The play ends before 11. The movement is rapid, and considering the seven heavy scenes the stage shows good management.

—The souvenir which was offered Tuesday evening on the occasion of the 150th performance of May Blossom is the twenty-second souvenir in the series given at the Madison Square. The first was the fiftieth performance of Hazel Kirke.

—The company in support of Minnie Maddern in Caprice on the road will comprise Henry Miller, Edward Lamb, T. J. Herndon, Harold Russell, Percy Bronke, S. W. Glenn, Norma Campbell, Cyril Scott, F. W. Strong, Clara Gobbley, Emma Gates and Lillian Wallack.

—J. de Angelis, Ida Mulle, Hattie Starr, Hattie Delaro, Charles L. Harris, Edward Taylor and N. S. Burnham go with Rice's Surprise Party to Pop. They open Sept. 22 at the Chestnut Street Opera House, Philadelphia, and are rehearsing at the Bijou Theatre.

—It is announced that Edward E. Rice will take a burlesque company to England in the Spring. He has had much encouragement to do so. An English manager is also desirous of securing Henry E. Dixey, and if Rice and he should go they will take several pieces, including Evangeline and Pop.

—The people engaged for Romany Rye B company comprise W. L. Dennis, Charles Butler, B. J. Murphy, M. B. Snyder, W. H. Leyden, Mamie Gilroy, Ella Gilroy, J. W. Murray, Fred. Meagher, Neil Gray, George Francis, Charles Jackson, Victory Bateman, Rose Snyder, John Gilroy, Alice Butler and Mrs. W. T. Johns.

—Miss Schomberg from Prague, Miss Herwegh from Dresden and Miss Hahn from Hamburg will be members of the Thalia company this season; also Messrs. Patteck, Stuechel, Walter and Hetzigauth. The new conductor is Herr Poetz. The late musical director of the Thalia has signed with John Duff for the Standard.

—John D. Mishler, manager of Bartholomew's Equine Paradox and proprietor of Mishler's Academy of Music, Reading, Pa., will next Spring build in that city a new theatre on the ground floor. The stage will be 60x75 feet and the seating capacity will be over 1,500. Mr. Mishler's extensive experience will enable him to erect a model structure for convenience, safety and beauty. The present Academy will be razed.

—There will be a liberal infusion of Frohman in Wallack management this season.

—The Fabbri-Papoushkin opera season in San Francisco is not a bounding success.

—Samuel Alexander will be business manager for Kate Claxton. For the past two seasons he has been with Carrie Swain. The season opens at Newark, N. J., on Monday night with The Sea of Ice. Two Orphans will be played semi-occasionally. It is hinted that Miss Claxton will produce a new play in Philadelphia during October.

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